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VUE

WEEKLY

MATA HARI

FAMED SPY STORY

COMES TO THE CITADEL

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A TORY FABLE

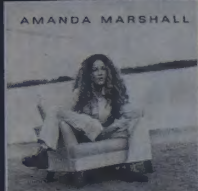
RE-EXAMINING GETTY'S LAST DAYS

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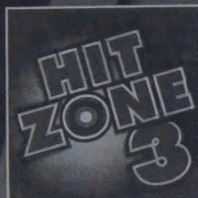
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AMANDA MARSHALL



HIT ZONE 3



COREY HART



GINUWINE

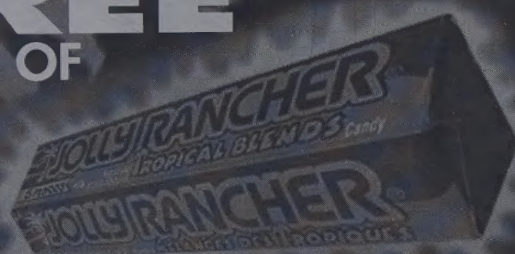


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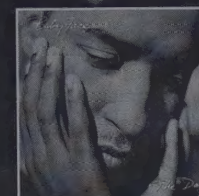
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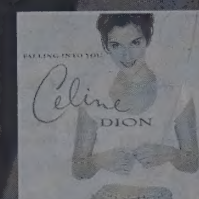
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CANADA'S LARGEST AND BEST KNOWN RECORD STORE



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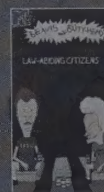
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KULA SHAKER



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FINDER

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The *Edmonton Sun's* bailout of June Vivian, arrested for an assault on photographer Con Boland, raises difficult issues of journalistic practice. In her debut column in *Vue*, Lesley Primeau takes a look at the issues involved.

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Nostradamus was either a brilliant seer with mystical visions of the future or an old fart who wrote predictions because they were popular.

Page 8 • Sports

The boys in the Box stop fighting long enough to give their playoff predictions. Well, actually, they don't stop fighting at all, but we can still hope.

Page 17 • Music

Country star Marc Chesnutt would just as soon let the Nashville scene take care of itself and do his own thing.

Page 25 • Cover

The legend of Mata Hari has it that she was a brilliant, seductive spy, sexy and deadly. In reality, she was a tragic figure, victimized and executed by a scapegoat-hungry patriarchy. The Citadel Theatre brings her story to dazzling life in *Mata Hari: Tigress At The City Gates*.

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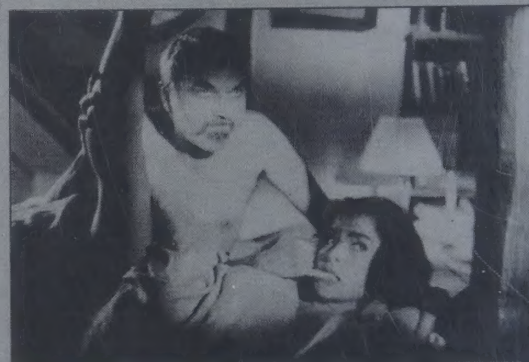
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Photo: Derek Shapiro

Mary Jane Lamond will lend her Celtic sounds to a special dance show sponsored by the Vinok ensemble. See Page 23.



The Academy-Award winning Czech film *Kolya* plays at the Garneau daily.

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No. 81 April 17-April 23, 1997
Available at over 1,000 locations

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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world, events beyond anyone's control can torpedo even the best-laid plans of mice and Bre-X geologists. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail, or (horror!) hand delivery. Is it possible to be a closet claustrophobic?

Vue is on the Web!
<http://vue.ab.ca>

BY BRAD WILLIS

In the last, desperate hours of the Getty regime, the premier of Alberta knew it was all over. The Red Army had reached Morinville and would be at St. Albert by noon. Meanwhile, the Americans had taken Wetaskiwin and were closing in on Leduc. The rebel forces had infiltrated the city.

In those days, you never knew. The 12-year-old kid who rang your doorbell could be a hardened Viet Cong soldier or an IRA killer trying to get you to subscribe to the *Edmonton Sun* so as to win a trip to Disneyland for his guerilla unit. Everyone who could was trying to evacuate Edmonton. The decapitating *wunk* of Veg-O-Matics could be heard from Castle Downs to Mill Woods. Choppers hovered over landing pads on what was still known, in those pre-revolutionary times, as the AGT Tower. Mean-

while, refugees from Saskatchewan, who couldn't believe the Getty government would really fall, streamed uncomprehendingly toward the city. Many dragged cartloads of heavy Marxist tracts and carried large, squalling monkeys on their backs. The smart money had long since left for Palm Springs, the Cayman Islands or Canmore.

Getty and his cabinet retreated to Getty's bunker, a long 7-iron from the pin on the 440-yard ninth hole at Mayfair Golf and Country Club, protected on the west by a water hazard, on the east by thick rough, on the north by the heavily-fortified clubhouse and on the south by the Praetorian Guard. These were grizzled veterans of Alberta's conquest of St. Pierre and Miquelon. A few short years back, the Emperor of Miquelon marched down Jasper Avenue in chains while the populace chanted "Get-ty! Get-ty!" Now everyone knew it was

over—everyone but the tall, trim, still-athletic former quarterback known to his intimates by a name never mentioned in public: "Lefty." In these hopeless circumstances, Premier Don Getty demonstrated the never-say-die attitude and iron will that caused so many failed attempts at third and short yardage.

"There's not much time," said Getty, illustrating his points with Xs and Os drawn in the sand with a pitching wedge. "So here's what we'll do: Orman! Buttonhook 10 yards out! Betkowski! Run a post pattern; break about... here! King! Be prepared to sacrifice your body for Betkowski! And Kowalski! I'm going to fake the handoff to you—so don't grab the ball and run with it, like you did last time. Okay, you two! Betkowski's my primary receiver but keep your head up, Orman! Oh, and Klein... where's Klein? Hey... where's Dinning?"

Then spoke up young Stock-

well Day, his nuclear family, bearing up bravely under radiation poisoning, clustered about him. Day was still shaken up from having fallen off the turnip wagon, but was plucky and game as ever.

"These are desperate days, Mr. Premier," quoth he. "And you have taken desperate measures under enormous time pressure. For example, the Bovar plant, your insistence on continuing to fund CKUA, the Millar Western loan..."

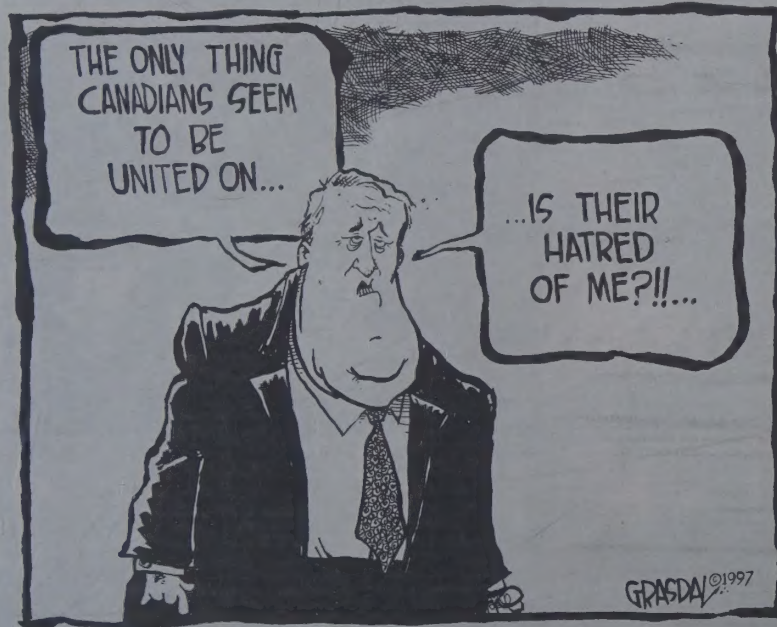
"No, no, no—that's *Bovril*. Don't worry about that investment. People love the stuff. I gotta admit when I visited the plant up in Swan River I found it did taste a little funny. But all they need is a consultant. Send 'em another couple of hundred thou. And as for CJA, tradition is important. We've got to remember they broadcasted the Eskimo games for years. We can't abandon them now. And Millar Western—the bankers were threatening to make them change their name to Millar Eastern. Besides, we have to think of the environment. How can Albertans enjoy it with all those trees spoiling the view? Without Millar Western, those things grow like big, hard weeds. You ever try to pull one up by hand? There's no way we're leaving them in the lurch. Not as long as I'm premier."

"I'm sorry, Mr. Premier," said a cool but insouciant voice. It was Provincial Treasurer James Earl Dinning. He had been cleverly camouflaged as the 9th-hole flag. "We're pulling the pin."

"Who's this *we*?" snarled Getty, impotent rage distorting his normally potent features. From underneath divots, from behind sprinkler lines, from inside ball-washing machines, from bird's nests and mare's nests and hornet's nests, appeared an innumerable host, waving palm leaves and shouting: "Ralph's Team! Ralph's Team! Ralph's Team!"—led by the imposing figure of Ralph Klein himself.

"Don," said Klein, "when I agreed to join your government, I made it clear that I would only join

Please see Willis, page 5



Some thoughts on journalistic ethics

OPINION

BY LESLEY PRIMEAU

Journalistic integrity should never be a saleable commodity. Once the integrity has been compromised, it is virtually gone... for good. Integrity is a component of what makes a writer, a reporter, a TV journalist, a newspaper editor or a talk show host credible.

This is not to say that most of us don't have personal opinions, that most of us wouldn't gladly tell you how we feel—and, in talk radio specifically, a host without opinion is usually drab. There's been a lot of talk about June Vivian, the woman charged in connection with the assault of photographer Con Boland. *The Edmonton Sun*, purporting to act in the spirit of humanitarianism, paid the \$200 bail to save her from languishing behind bars till summer. Such humanitarian spirits should not go unnoticed and believe me, it didn't. The big question is why?

Let's see if with my own version of "rip-and-read radio parasite" manner I can explain why this kind of deed should never go unnoticed. Many people find themselves on the wrong end of the scales of justice. Most I would think have had fairly abysmal lives, poor childhoods, little education, no money, no opportunity, no picket fence with the 2.3 kids, big dog, adoring spouse... suffice it to say, they too might "qualify" for a little humanitarian treatment.

They will not likely receive it. Why? Because they *have* no story to tell, at least not a story worthy of front-page sensationalized journalism.

If the *Sun* truly believed that Vivian deserved a break, that she'd had one too many people take advantage of her, then possibly it would have paid the bail anonymously. Possibly it would have forsaken the urge to splash the sordid details of her tragic life all over the *Sunday Sun*, possibly it might have offered to procure some counsel-

ling for her—after all, this must be a trying, confusing time for a young woman. Instead, we were treated to a woe-is-me story that no doubt was self-serving—after all, you don't write a story you think no one will read. You write to sell.

But what *really* troubled me about the posting of bail, other than the complete loss of credibility, was the *Sun* doing to Vivian exactly what it said was damnable. It sold her as so many others have done—only I'm sure she was short-changed on the transaction. Even Boland let her use his house, rent-free... Well, not exactly; there is that matter of "entertaining" guests, if we believe the *Sun* story.

And then there's the issue of absence of truth. The *Sun* felt it unnecessary to inform readers that it paid the bail, that it paid for a hotel room, leaving us to assume that pure journalistic tenacity was responsible for the "scoop." Now Paul Stanway, editor-in-chief of the *Sun*, prattles on about "our" missing the big picture; about our hyp-

ocritical attacks on his methods, on our doubting the "big heart," "save an orphan" speech. I say, save it, bucko.

As I see it, the *Sun* was caught compromising its credibility, selling what's left of their integrity for a rare opportunity to cast slings and arrows at Con Boland. Make no mistake, the apparent actions of this shutterbug hardly make him a model to raise your children after.

But for the *Sun* to suggest it can elevate itself to a much higher pedestal for doing virtually the same thing to Vivian is despicable. For conning the public's trust, that's unforgivable. For treating other media with disdain and condescension for questioning your motives, your methods, your sad lack of integrity—well, for that I pity you. Selling your soul will prove costly.

CHED radio personality Lesley Primeau, host of *Alberta Tonight*, will now be a regular contributor with Vue Weekly.

Willis

continued from page 4

if you followed the principles of prudent fiscal management that I'd imbibed in the 30 years I spent in the Liberal Party. And you promised. Didn't you? Didn't I?"

"Yes, but—"

"Whatever. You promised you wouldn't let oil and gas prices stay way down where you let them get to in 1986, didn't you? You promised you'd make them go up, so that everyone would be happy, didn't you?"

"Well, I—"

"But what happened instead? Oil and gas prices have stayed down. And what have you done? Kept up that health care and education funding when there's experienced 7-11 franchisees going broke every day who could take that stuff over! Lent money to businesses when you know darn well that they're just going to take it and invest it! Why, some of those investments might actually... lose money!"

There was a collective gasp from the Team.

"And when Mr. Dinning here and me said: 'Now Mr. Premier, don't you dare make any of those investments unless you're sure, really sure. Jim and me will just holler like the dickens if you do anything not 100 per cent surefire with the taxpayers' money,' what did you say?"

"I know, I know. I said, 'I don't care what you think, Ralph and Jim. You guys are real killjoys. Don't give me that garbage about fiscal responsibility. Let's spend like there's no tomorrow! Let the good times roll! And don't either of you dare say a word, or you're outta here!' I admit, I had a real good feeling about those investments. But for Pete's sake, I swear it wasn't my idea! He called all the plays..."

At this, the sky darkened, the thunder rolled, the lightning flashed and before Getty could speak the name he was about to pronounce, a small, grey-haired but athletic figure in a hang glider swooped down and lowered a rope. Getty grabbed it and was wafted quickly away in the general direction of Palm Springs.

For a moment there was stunned, or perhaps reverent, silence. "Well folks," said Ralph Klein, "We're gonna let the Red Army administer Edmonton and I'm sure they'll do a swell job. The Americans have agreed to return to Calgary, where they came from, and the Viet Cong and IRA have gone to British Columbia to be with their own people. Let's get down to work and get those oil and gas prices back up to where they belong!"

So they all huffed and puffed and tugged and pulled, and with many cries of "I think I can!" and "MUSH!" they raised those refractory oil and gas prices back up from where Getty had carelessly left them. Then they employed the sound financial principles that had marinated into Ralph Klein during his army years as a Liberal Party member. These were summarized on a tablet at the base of a giant obelisk constructed so as to penetrate a figure symbolizing a prone hospital patient: "It hurts me worse than it hurts you and anyway, what you don't know can't hurt either of us. Thank you very much."

And as Alberta was now once again Top Province, history once again came to a

Laughing at a Government Commission on Cruelty

Vue from the top

We all know that governments throughout the world commission studies to buy time before making difficult decisions. If an elected body is debating whether or not to place stricter environmental controls on heavy industry, chances are we'll see a 10-year Royal Commission Into Air Pollution Levels in Sudbury before a politician does anything close to introducing a piece of legislation. That's politics—studies make the world go 'round, they provide patronage appointments for the party faithful and keep the bureaucrats employed. Ottawa would be a ghost town if it wasn't for Royal Commission after Royal Commission.

But the stupidest—I mean, the absolutely most lame-brained study the Humble Editor has ever seen—was featured on a TV-news report last week. In England, stag hunting is a time-honored ritual, much the same as it is to see Manchester United fans looting the city the Red Devils happen to be playing in. The goal of stag hunting is simple: dress in your Sunday best, get on a horse and chase a deer around the lea for a while. Once the deer is cornered, the final objective is simple: kill the thing. Now, while the Humble Editor does not profess to be a second coming of Dr. Doolittle, one thing he knows for certain: stags probably aren't too thrilled about the practice.

Now, many landowners throughout the Ol' Countryside are banning the practice. Why? A government study just came up with this startling conclusion: stag hunting is cruel to animals.

Cripest! Who was the future NASA pilot who came up with this heartbreaking question? How many years did it take to make this leap of logic—that being chased through a field by well-armed men and eventually shot in the head could equal a cruel act? Hunting is a ritual; but even the most die-hard of hunters would admit that the animals probably aren't too thrilled when they're being gunned down.

What's next? A study that finds poor people generally don't have money? That the malnourished could use a better-balanced diet? The question here isn't about the issue of stag hunting. It's the fact that the government went to the bother of asking a question that was unforgivably dumb to start off with—is shooting an animal an act of cruelty? Sure it is, but that's not the moral ground to judge hunters by. War is cruel, but sometimes necessary. The music of Neil Diamond is especially cruel, but he is still allowed to record albums. Cruelty is part of human nature—or else we'd all be married to the our high-school sweethearts.

But what's even more amazing is that British landowners waited for the results of the study before deciding to ban the hunt. It was as if they needed reaffirmation from a higher body (read: a Royal Commission or something of its ilk) to let them know the painfully obvious answer to a rather simple moral question: do animals like to be killed?

Wait, all you suicidal stags, take a step back.

Is this a reflection on what British society has become? No. The painful truth is that the Canadian government would have acted in much the same manner if confronted with a similar issue. So, let's all hold our breaths while a bunch of Liberal bureaucrats attempt to interview bludgeoned Harp seals on the Labrador coast.

MATA HARI

TIGRESS AT THE CITY GATES

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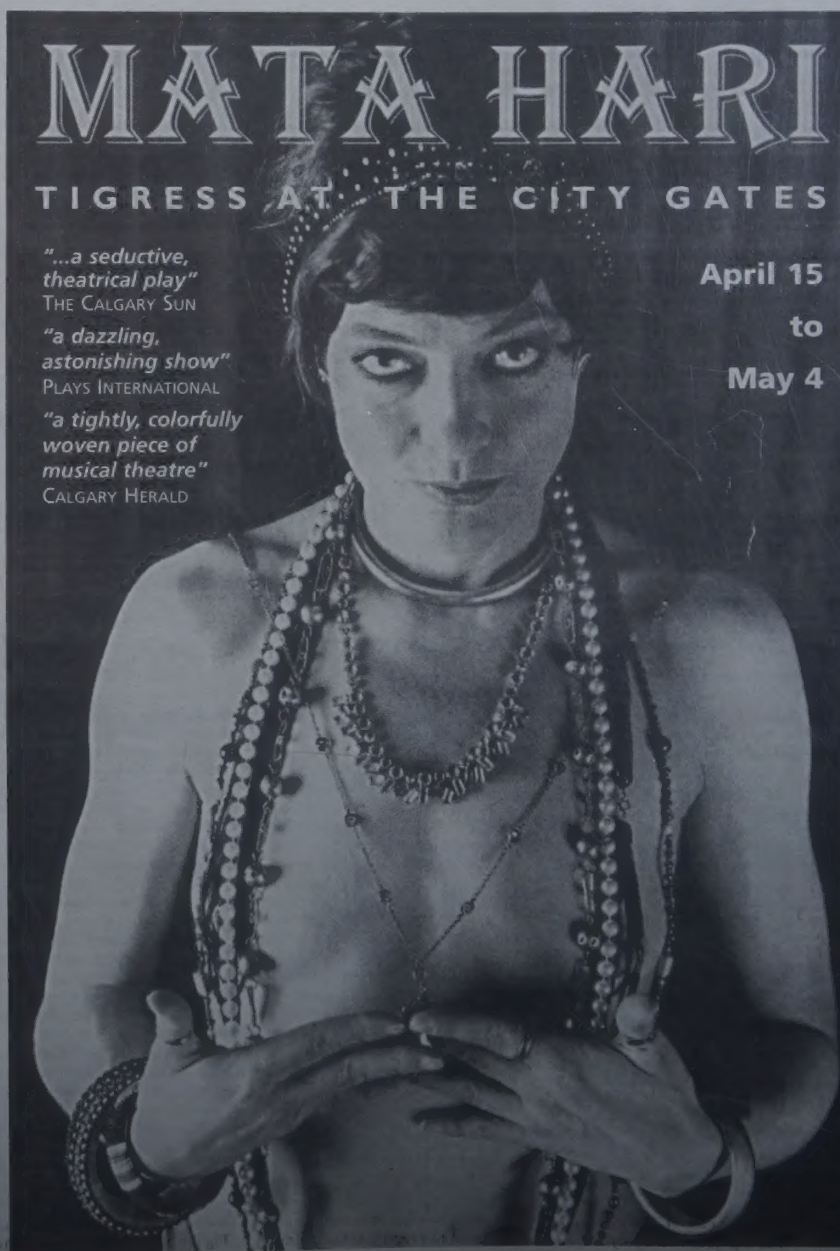
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Hello out there, it's Heaven's Gate

HUMOR

BY JARON SUMMERS

Being a CB radio operator, when I heard static coming from the Hale-Bopp Comet I homed in on it.

I was astonished to make contact with someone lurking behind the comet. Following is a transcript of our conversation:

"This is Do," said a frail voice through the ether.

"Are you the leader of that cult that killed themselves in San Diego to escape the end of the world?" I asked.

"That's me," he said. "Since we left our containers, we're all aboard the spaceship."

"Containers. Oh, right, your flesh bodies."

"Absolutely. As soon as we were free of our containers, the aliens beamed us up."

"You might not believe this, but there are one or two humans down here who think you went a bit too far."

"The joke's on them, we made it," said Do.

"Can I ask you some questions?"

"Certainly. If a cult leader doesn't have answers, he soon runs out of followers. I had over 1,000 followers at one time. But towards the end, there were only about three dozen. A guy starts to doubt himself when that happens. What

do you want to know?"

"How come you people castrated each other?"

"Because we enjoy music," said Do. "We didn't have a single soprano. Now we've got lots of them."

"You've got to be kidding," I said.

"I almost had you there, didn't I?" he giggled.

"Yes, I agreed."

"So why did you cut off your testicles?"

"We not only cut off our testicles, some of us also clipped off our winkies."

"Yeah, but why?"

"To tell you the truth, my winkle got me into a lot of trouble. I followed the little rascal into places that were trouble. A cult leader is supposed to have people follow him, not follow other things. I cut off that tab of my external container so I could be an A-1 leader."

"Did it hurt?" I asked.

"Worse than a root canal," said the spiritual leader of Heaven's Gate.

"I understand you're coming



back in a few weeks."

"We would like to," he said.

"But it might be a few months."

"You sound unsure," I said.

"I'll be frank. Once you get rid of your container, it's tough to get back into it. Losing your winkle is bad enough. But when the whole container is gone, you've got serious problems. We're way past using Crazy Glue."

"Can you tell me what it's like in the spaceship?" I asked.

"Tedious," said Do. "On Earth, we thought computer programming was boring. But I'm telling

you, compared to life on this spaceship, computer programming is a barrel of laughs."

"Why?"

"We can't eat. We have no containers to put anything into. We can't see too well—because we have no eyes. We get itchy and we can't even scratch. No fingernails. And worst of all, we don't even have any noses so we can't smell worth a darn. I miss the scent of a newly-mowed lawn."

"What about the aliens? Aren't they interesting?"

"No. They're more boring than we are. Some of them have been without a container or a winkle for a billion years. They're suffering something fierce from cabin fever."

"But isn't your mission to move around the galaxy and bring enlightenment to different species?"

"The problem is getting converts. We've gone through the food chain, right down to chickens. I haven't even been able to talk a rooster into giving up his container. The silly things would rather

scratch around in the dirt and eat worms than stick their heads in plastic bags. I'm one discouraged dude."

"Surely you've learned something of value."

"Yeah, I learned that we screwed up royally. We had paradise there in San Diego. Three squares a day. Side trips to Disneyland and Vegas. I sure miss double chocolate Haagen Dazs. Hey, and those sunsets over the Pacific, they were to die for. Actually, they weren't to die for, they were to live for."

"But you said the world was going to end..."

"It's going to end all right, but my estimates may have been off by a few million years. That's the last time I use one of those free calculators that comes with a Time subscription."

"So if you had to do it over again?" I asked.

"I would hang onto my winkle. For sure. I'm so depressed I'm ready to kill myself but now I can't even do that."

"But your comet looks so magnificent from earth," I said.

"Not nearly as magnificent as Earth looks from up here," Do said.

Editor's Note: Jaron Summers often writes about things in outer space. He and his partner, Jon Pouill, wrote "The Child" for Star Trek. Their original draft is in Star Trek—Phase II (The Lost Series) just published by Pocket Books.

Your VUE

Vue Weekly welcomes correspondence. Send letters to #307, 10080 Jasper Avenue, Edmonton, AB T5J 1Y9; faxes to 426-2889; and E-mail: office@vue.ab.ca. Please include your full name and address.

DON'T TREAT CKUA AS AN ENEMY

As someone who's spent much of her professional career in that dwindling sector known as public broadcasting, I was stunned and a little surprised at the unfounded personal attack directed my way, via your letters column (*Last week's isb—ed.*) by one Craig Elliott.

Mr. Elliott is the music director at CJSR, a station I and all my CKUA colleagues have a great deal of respect and admiration for. In fact, many of our current on-air staff (including David Ward, Lee Onisko, Chris Martin, Mark Antonelli and Andy Donnelly) cut their broadcasting teeth at CJSR.

Mr. Elliott takes personal offense to my quote "There's no place in the world where you'll hear Miles Davis, Great Big Sea and k.d. lang. We profile Alberta artists, people who are up and coming, people who would never get played on Power 92 and K-Lite."

For the record, I was speaking about professional, mainstream radio only.

Mr. Elliott is right. Campus radio in Alberta—and, indeed, around the world—provides its listeners with an eclectic mix of music and news that should be valued. I regret that I failed to think of CJSR in that context while being interviewed, but I resent any implication that to do so is mean-spirited or "egocentric."

Mr. Elliott's ridiculous claim, that our refusal to work for free for the Hinchliffe-run board is "a slap in the face" to CJSR volunteers, would be laughable if it weren't so absurd! Talk about a gigantic leap in logic!

We all volunteer to work at one time or another for causes we care about. CKUA has a large army of volunteers who work with us on a regular basis. But get with the program, Mr. Elliott. These are people's livelihoods. I've been a working journalist for 11 years. Many of my colleagues like Bill Coull and Cam Hayden have 20-30 years experience. Do you honestly expect us to work for free, especially after being locked out by management?

Incidentally, many staff members are prepared to briefly work for free, for the new board, to help get CKUA back on its feet.

But don't we all—teachers, welders, waitresses, musicians and, yes, even professional broadcasters—have the right to be paid fairly for our work? Or should we all be volunteers and pay our bills with "volunteer money"? The last time I checked, that wasn't legal tender (By the way, isn't music director for CJSR a paid position?).

In his misguided diatribe, Mr. Elliott used the words "ego" and "egocentric" to describe me. That's a little unfair since we've never met. But let me make these two points.

1) There's a song called "You're So Vain" by Carly Simon. It's about a man who is so self-absorbed he thinks everything, including that song, is about him—even when it isn't! Not once during my interview with the *Vue* reporter did we even mention CJSR. I suggest Mr. Elliott give that song a listen.

2) Many former CKUA staffers

(along with a group of selfless volunteers) formed S.A.P.R.S. and have worked 12 hours a day since Mar. 20, trying to get CKUA back on the air. Most of us haven't even had time to apply for UIC (which many of us will need, since we won't all get our jobs back after restructuring).

We've put our lives on hold for this. No one is in this for ego or personal gain. Our only purpose is to get CKUA, a valued public trust, back on the air.

Finally, there's a war out there, where the arts and public broadcasting are under constant attack. It's essential that those of us who work in these areas know just who our enemies—and friends—are.

Mr. Elliott, I'm the last person you should be attacking. CKUA and I are your friends, not your foes.

You should clearly understand this the next time you decide to come out spewing venom and shooting from the hip.

If you don't, you could shoot your allies—and that's one sure way to lose the war.

Katherine Hoy,
Save Alberta Public
Radio Society

CKUA JOINS THE DARK SIDE?

The twisted, even surreal, manoeuvres of the Conservative Party of Alberta leave no room for ethics. For example, the so-called non-profit board running CKUA is composed of staunch Tory Party fellow travelers and appointed by the "government" (read Tory Party).

It "bought" CKUA for the grand total of \$10. It was given \$4.5 million in public funds, a sloppy trough out of which the board members paid themselves quite richly and ran the station into the

ground. (They were) completely government-funded, but nevertheless were inaccessible to influence by our elected representatives. They were not in any business, made no money (for the station), paid no workers and did no activity other than prevent the best broadcasters in this land from doing their work. Nevertheless, they are "private" and, gosh folks, utterly separate from Tory Party politics, don't you know.

Let's cut the flim-flam just for once. This board is a mattress party of stooges for the Conservative Party of Alberta. It is paid with juicy scraps from the public trough for the specific task of running CKUA. The radical wing of the Tory Party wishes to punish Edmonton for not voting "right" enough. It's all just part of a scheme to ruin local business and drive down the population of the Edmonton area in favor of Calgary. The divinely-mandated Tory Party rulers of Alberta need no businesses but oil and mining. "Culture"? It's the only reason people want to live in Edmonton, so ruin it—and eventually the main throne in the Tory side will be blunted.

Twenty-five to 40 million dollars in spin-offs didn't encourage these "pro-business conservatives" to invest \$3 million in the film industry here, so what chance would CKUA have?

Meanwhile, the Tories are buzzing about like meat flies, merrily accusing one another of not being right-wing enough.

All is unfolding as the Emperor has foreseen. By "Emperor," I refer to Stockwell Day. Who Darth Vader is I just couldn't guess—but then I'm from Alberta so what do I know? I certainly "know" or "heard" or "speak" no evil—at least in work-

ing here I have a decent job.

Fellow peons of low-wage Alberta, I quote Darth Vader: "You have mastered your fear. Now release your anger." Trust me on this: we do not yet know the power of the dark side of the Alberta Tory Party.

Jim Shepard,
Edmonton, Alta.

CREATING A COMMUNITY OF LOVE AND ABUNDANCE

Re: *Vue Weekly*, Apr. 3, 1997 issue #79, "The abortion debate's slippery slope" by Brad Willis.

I was quite eager to have this situation properly and finally addressed. But Mr. Willis' attempt to mitigate this "slippery slope," based on his assumptions that seem to him to be the minimum ones the argument needs, seems to fail.

Time, wealth and love—are they scarce or not? If they are, are they scarce due to factors beyond our control? Or, perhaps the "community of love and abundance" mentioned in the editorial need not be the mere aspiration he indicates.

Do people give their time to a child because they possess more time than those who do not? As we all have the same amount of time in a day, some do choose to have a child because they possess more wealth than those who do not? As wealth does not indicate the number of children one has, perhaps it is a matter of whether one chooses to share what they have with a child. Do people choose to raise children because they have more love than those who do not? With an honest effort, each person will receive more love than he/she started with.

Does our global society have a

Please see *Letters*, facing page

Letters

continued from page 6

shortage of time, wealth and love? Imagine the "community of love and abundance" that could feed many people with what is thrown away by homes, restaurants, cafeterias and grocers, or left to rot due to business or political wrangling. Imagine the abundance if the time and wealth resources consumed by our passion to indulge in the latest fashion or recreation were redirected toward the "com-

munity of love and abundance." Imagine the "community of love and abundance" run by the volunteer services of people who, rather than being guided by the pursuit of "self-interest," would be guided by the pursuit of "others-interest."

It seems that if enough people would share their portion of love and abundance, whatever it might be, to provide for those in need, there would truly be a "community of love and abundance." Then, the scarcity principle and the priority principle, required by Mr. Willis'

editorial, would be moot and abortion on demand would not "be a morally defensible option."

M. G. Kowalenko,
Edmonton

**AN OPEN LETTER TO
APATHETIC FANS**

Dear Edmonton Music Fans:

I am thoroughly disgusted with you. On Thursday, Apr. 10, the Sweaters, Likehell and Smak performed at the Rev. The lack of attendance is an insult to everyone who works in the music industry and an embarrassment to you. At

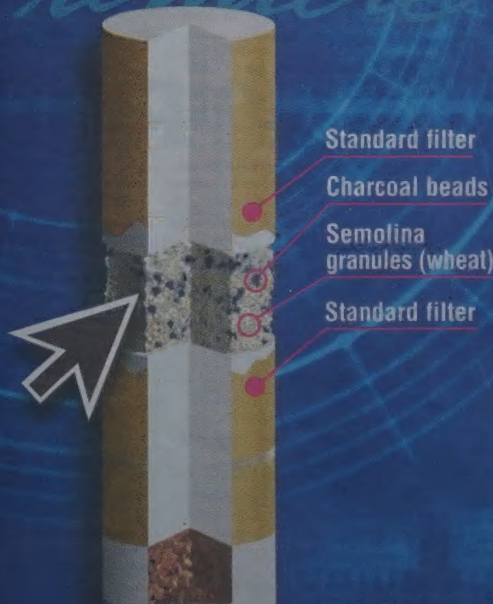
least it should be. Why the apathy? The Sweaters have performed in Edmonton several times, including a packed house at the Rebar. Likehell is a cool new band from Minneapolis who have received critical acclaim. Rounding out the bill was a strong local band, Smak. The cover for this show was a mere \$5.

The combination of proven talent, local flavor and new blood should have provided more than enough incentive to attend the show. Your lack of attendance at best shows your apathy and at worst

your contempt for independent live music. Refusal to experience anything new condemns you to a bland diet of commercial and often over-rated crap. Up-and-coming bands and others who work in the industry have a difficult time surviving due to people who claim to support music but do little to show their support. I sincerely hope this letter will convince at least some of you to get off your asses and check out live music.

Rob Lightfoot,
owner, Frozen North
Talent Agency

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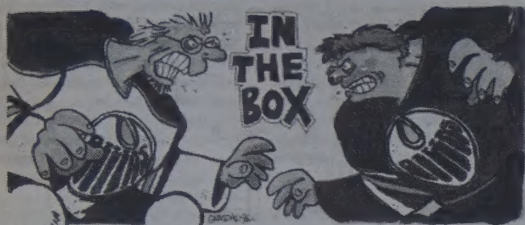


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Health Canada advises that smoking is addictive and causes lung cancer, emphysema and heart disease.



ILERS WEEK



Thursday (home)
Oil 4, Chicago 2

Saturday (home)
Oil 2, Vancouver 2

Record, 36-35-8, third,
Pacific Division

This week, Vue press-box fixtures John Turner and Steven Sandor present their totally unscientific playoff predictions. Did they look at the injury reports? No. Did they look at the depth charts? No. Did they look at the teams' head-to-head records? Not really. What they did was make wild guesses. And they bet they'll do even better than the so-called "experts" in the dailies. Are any of them man enough to make any bets with our two non-experts? We'll see...

WESTERN CONFERENCE

Dallas (#2) vs. Edmonton (#7)

Steve: Edmonton fell from fourth to seventh in the last two weeks of the season. They had

seven out of their last 10 at home and were in the driver's seat. The Oilers, to put it bluntly, choked so bad that the Heimlich couldn't save them. Now, they have to enter the playoffs on a four-game winless skid and have to play a team that's kicked the Oilers' sorry asses all season long. The Stars slow, grinding, methodical style has made them a threat for the Cup. Andy Moog is strong in net and Mike Modano has become one of the league's best two-way players. Sniper Greg Adams is healthy, for once. Meanwhile, the Oilers have to put out a missing person report. With the exception of Ryan Smyth, all the snipers have disappeared. Where are you, Jason Arnott? Where are you, Andrei Kovalenko? Is the rap that you disappear during big games a deserved one? Curtis

Joseph has been startlingly ordinary in the Oilers net for the past couple of weeks. I suspect that the Oilers have a big problem with desire and heart. The Ottawa Senators had their backs against the wall and won four must games in a row, including a win in Detroit, to make the playoffs. The Oilers could learn from Ottawa's commitment to working their butts off. Let's hope the Oil were resting for the playoffs or something, because they have been nothing short of embarrassing for the past two weeks and have forgotten what working hard is all about. The Oilers are on a slide of death. I hope to hell that I'm wrong, but I've got to print it: Stars in four.

John: Whoa! You've given up totally. Not even giving them a chance to win one game. The way they've played the last two weeks it would be hard to disagree with you. They've showed no heart. They could learn a thing from the Drillers about heart. But I don't want to just give up on the Oilers. You know that the talent is there but lately there has been no desire. It's hard to believe that it's something you can just turn on come playoff time. Still, if the Oilers can split the two games in Dallas then anything could happen. But realistically, the Stars in six.

Colorado (#1) vs. Chicago (#8)

Steve: I hate Claude Lemieux. I love Joe Sakic. So, I'm torn on this one. Chicago's normal uniforms are way nicer, but they went to those stupid third jerseys this season. Chicago have a few fighters (Bob Probert is still one of the best in the biz and should prevent Lemieux from taking any cheap shots at Chicago sniper Tony Amonte) and are on a hot streak. Hawk netminder Jeff Hackett is playing the best hockey of his life, but Avs goalie Patrick Roy has won three Stanley Cups. The Avs should win, but it will be a lot closer than you think. Avs in six if the Hawks don't wear their black jerseys, which are bad luck. Avs in five if the Hawks go with the third jersey.

John: Colorado may be upset this year but it won't be by the Blackhawks. The Avs just have too much to throw at them. Chicago may be on a hot streak right now but I expect to see that end real soon. Colorado in five. (I also predict that the Hawks will wear their third jerseys).

Anaheim (#4) vs. Phoenix (#5)

Steve: It's a battle of the best one-two punch in the league (Ducks Paul Kariya and Teemu Selanne) and one of the streakiest goalies in the league (Coyote Nikolai Khabibulin). If that Russian is hot, he's unbeatable. When he's on a cold streak, you could score on him with a beach ball from 100 ft. out. The Coyotes are led by two Americans, Keith Tkachuk (who enjoyed the second 50-goal

continued on page 9.

He predicted Intel's chip flaw

CONSPIRACY THEORIES

BY JASON MARGOLIS

In my first Conspiracy Theories article, I noted how the famed prophet Nostradamus predicted both the coming of the Hale-Bopp Comet (along with its subsequent media attention) and the discovery of life on Jupiter's moon, Europa.

Now, the first of these predictions has come to pass and it appears the second is soon to become a reality as well.

Nostradamus also predicted that Pope John Paul II would be assassinated, an event which almost happened this past week in

Sarajevo.

These startling revelations beg for an investigation into the life and work of Michel de Nostredame—doctor, scientist, cosmetician, philosopher, and seer.

Nostradamus was born in St. Remi de Provence, France, on Dec. 14, 1503 to a prominent Jewish family. His father was a prosperous notary. Two of his grandfathers were the personal physicians of the king and his son.

Due to the Inquisition, his family was forced to convert to Catholicism, but his grandfathers educated him about his heritage, including lessons in the Kaballah, the Jewish book of mysticism. His grandfathers also taught him al-

chemy, astrology, astronomy, math, classics, medicine, and languages such as Greek, Latin, and Hebrew.

He studied at several universities, eventually earning a degree in medicine from the University of Montpellier, where he founded a successful private practice treating victims of the Plague. He married and began a family in 1534, but ironically lost his wife and children to the disease he had been so valiantly fighting.

Grief-stricken and pursued by the relentless Inquisition, Nostradamus travelled the continent for several years, eventually settling in Salon, France in 1554, where he married Anne Ponsart Gemelle and began a new brood.

His scientific research led to many discoveries in cosmetics and preservatives (for jams and jellies). However, in 1555, he wrote his first of 10 collections of prophetic Quatrains. Organized into sets of 100, known as centuries, these four-line rhymed poems were generally written in French, with some Italian, Latin and Greek sprinkled in for good measure.

In 1564, Nostradamus was himself appointed Royal physician to King Charles IX of France. On the night of July 1, 1566, Nostradamus announced one final and immediate prediction—his own death.

As he explained in a letter to his youngest son, Nostradamus intentionally obscured the meanings of his Quatrains so as not to offend the sensibilities of the powers at the time, who would not want to know about the decline and eventual collapse of their empires. He used metaphor, symbolism and altered spellings. Of course, skeptics would hold that meanings were obscured to keep the predictions vague and unspecified.

Nostradamus cited many dates on which his predictions did not come true but his accuracy is quite

impressive. He was able to successfully foretell many events of the French Revolution, going so far as to specify a renewal of times in 1792—the year in which the French monarchy was overthrown.

Many of Nostradamus' most accurate prophecies involved dictators, including the following two translated Quatrains about Adolf Hitler, whom he called Hister, and Spain's Franco, whom he successfully called Franco.

Century 2, Quatrain 24
Beasts ferocious from hunger
will swim across rivers:

The greater part of the region
will be against the Hister,
He will cause great men to be
dragged in a cage of iron,
When the son of Germany obeys
no law.

Century 9, Quatrain 16
Out of Castille, Franco will leave
the assembly,
The ambassador will not agree
and cause a schism:

The followers of Rivera will be
in the crowd,
And they will refuse entry to
the great gulf.

Primo de Rivera was Franco's
opposition during the Spanish Civil
War of 1933.

Nostradamus also made some
rather trivial, although dead-on,
predictions for the '90s.

Century 3, Quatrain 73
When the man who walks with
a limp will be in power,
His competitor will have an
adopted son,
He and the reign will cause so
much tension
That, before it heals, it will take
time.

A Canadian quatrain Quebec's

Lucien Bouchard does indeed walk with a limp, due to losing his leg to the flesh eating virus, and Jean Chretien does have an adopted son. So, according to this prediction, the Quebec sovereignty issue will eventually dissipate into peace.

One of the strangest quatrains involves computers—a prediction about the design flaw in Intel's Pentium chip.

Century 2, Quatrain 6
Near the gates and inside two
cities

Will be two flaws, and nobody
noticed it, Vn Tel
Hunger, pest inside, by steel
people thrown out
Cry for help to the great im-
mortal God.

Once again, there is a misspell-
ing, and making it more dubious is
the French expression "Un tel"
common to the times. However,
the use of a V rather than a U could
be a reference to the Roman nu-
meral five—as in the 586 proces-
sor.

Also unusual is the use of the
word "inside" which only appears
a total of 24 times in the 1000
quatrains, yet twice in this particu-
lar one. Could this be a reference
to the advertising slogan "Intel In-
side?" Finally, could "Near the
gates" mean near Bill Gates, whose
software relies heavily on Intel's
designs? The number of the Quat-
rain may indicate the date, June 2,
when Intel discovered the flaw.

Alarmingly, Nostradamus pre-
dicted a destructive apocalypse for
July 1999. Many people are hoping
this is just a prophecy created to
appease the Church, who were then
campaigning for an apocalyptic
vision for the Millennium. Nostrad-
amus himself was a believer in al-
ternate timelines and foretold
many optimistic prophecies
through to the year 3797.

CALL TO ARTISTS:

ART ACQUISITION PROJECT

The Edmonton Concert Hall Foundation is inviting all Alberta artists to submit artworks for consideration for purchase for the Francis Winspear Centre for Music. A limited number of artworks will be selected through a slide submission process and a total of \$24,000 has been set aside for this purpose.

Artists may pick up an information sheet and submission application form from the following locations:

- Edmonton Concert Hall Foundation Administrative Office
10160 103 Street, Edmonton, AB T5J 0X6
Phone: 429-1992
- The Edmonton Art Gallery
- The Glenbow Museum, Calgary

No proposal will be considered unless it is accompanied by an official application form. Deadlines for receipt of slides and completed applications is June 13, 1997.

WINSPEAR
CENTRE

Francis Winspear Centre for Music



In The Box continued from page 8.

campaign of his career) and Jeremy Roenick. Tkachuk plays like a Canadian, with tenacity and heart. He likes to mix it up. Roenick is an overpaid floater. Kariya is still better than both of 'em put together. If the Ducks had a better goalie than Guy Hebert, they'd take it in five. But the Coyotes have the big goaltending edge, so its gotta be Ducks in seven.

John: Being coached by the heartless American Ron Wilson won't be enough to prevent Anaheim from winning this series. There's just too much heart out on the ice with Kariya. More so than the Americans Tkachuk and Roenick can handle. The Ducks in six.

Detroit (#3) vs. St. Louis (#6)

Steve: Comrade John, listen! Just have report from Moscow. The Detroit Red Army, it move Comrade Sergei Fedorov to defence. Scotty Bowman must be crazy. Maybe they think he a good replacement for Pavel, er Paul, Coffey, who they send to Hartford detention area. Intelligence say that all looks good on the Russian front: Igor Larionov is wily veteran, Vladimir Konstantinov is one of league's best defencemen and Comrade Slava Fetisov still good on line. They say we lost the Cold War, comrades. Wait until we trounce their stinking Blues in five games...You know what, in Siberia, they hate Brett Hull just as much as they do in Canada...

John: They hate Brett Hull cause he's a traitor. Nobody likes a traitor. How could anyone cheer for the Blues? Add to Detroit's Russian legion the heart of an Yzerman and St. Louis don't have a prayer. The

Red Wings in five.

EASTERN CONFERENCE

New Jersey (#1) vs. Montréal (#8)

Gaston: Sacre couer! Les Canadiens are in da deep doo-doo, n'est-ce pas? Jocelyn Thibault and Jose Theodore are da two worst goalies in the league. Oh, Ken Dryden, where are you? We best say our prayers, because if Mark Recchi and Vincent Damphousse don't score five goals a game, we're going to get swept by dose stinkin' Devils. Tabarouette! We not going to score too many against Martin Brodeur. Il est un gardien, n'est-ce pas? Doug Gilmour is ready for one more Coupe Stanley. He's been reborn, une miracle, just like Lourdes, since he came from dose stinkin' Anglos, les Leafs. Ewww. What will be so humiliating is dat de Devils are filled wit' so many ex-Leafs—Steve Thomas, Dave Ellett and Gilmour. Good t'ing Dave Andreychuk busted 'is leg. Da Habs will lose in quatre matches.

Gaetan: You know, I never did like dat dere Gilmour guy. Just don't like 'im. But Les Canadiens, they have a past, at least, wit' nothing to be ashamed of. I know dat de past is all dey have now, but oh, how I would love to see an upset. But I don't t'ink so. Devils in six.

Buffalo (#2) vs. Ottawa (#7)

Steve: Buffalo's had a surprisingly awesome season, but it's all been on the back of goalie Dominik Hasek. The Sabres work hard but get outshot and outplayed most nights they go out. SuperHasek always comes to the rescue. The Sens have more heart than any other

team in Canada. They looked to be out of it for sure and then tore off a miraculous winning streak to end the season, which included a 1-0 win over Buffalo to salt away a playoff spot. Alexei Yashin is becoming a leader and Alexandre Daigle looks like he's finally over Alanis Morissette and has started to play up to his capabilities. The Sens are hot, the Sabres come into the playoffs on a cold streak. I've become a Sens fan, because I think they'll be in the playoffs a lot longer than the Oilers will. The upset lives: Sens in six.

John: At the beginning of the year we didn't even expect Buffalo to make the playoffs. Give them credit for being there. But we all know heart can carry you a long way at this time of year. The Sens have proved that they have a ton of it. This won't be Buffalo's year. Ottawa in seven.

Philadelphia (#3) vs. Pittsburgh (#6)

Steve: Mario Lemieux will be remembered for two things after he retires: as being one of the NHL's greatest players and one of the

NHL's biggest heartless whiners. If Lemieux had heart, the Pens would have won far more than two Cups. Philly enters the series on a bit of a slide and a big question mark in net. Can Ron Hextall return to his form of the mid-'80s? If not, will he at least entertain us by hacking some Penguin down? The NHL needs more of those Paul Bunyon goalies. The Pens don't have heart and the Flyers have a sort-of healthy Eric Lindros and John LeClair, possibly the best American to ever play the game. The Flyers history of underachieving will keep this close, though. That should keep the FOX execs happy. Flyers in seven.

John: For a Canadian, Lemieux's lack of heart is disappointing. Just think about how much better he could have been. I can't see anyone else on the Penguins who has the heart it takes to win playoff games. Philly has a big, strong and talented team. If Lindros is sort-of healthy then this is his opportunity to show just how much heart he has and can play injured, and play well. Wouldn't want to piss off the keepers of the hallowed glowing puck (you traitor, Steve). Philly in six.

Florida (#4) vs. New York Rangers (#5)

Steve: How healthy is Mark Messier? It shouldn't matter, because a healthy Bryan Leetch should be enough to beat the Panthers, who are as cold as cold can be going into the post-season. But, last season, the Panthers entered the playoffs on a cold streak after a hot start to the season. They ended up making it to the Cup final. So, could the fluke happen again? Or will the Panthers realize that some bona fide talent is needed to actually win Lord Stanley's mug? The Rangers may be old, but they have some fight left. Panthers in six.

John: If it weren't the Rangers Florida was playing then I would just say "who cares about this series?" It's Florida playing. They play boring-assed hockey. Their games are so boring you could wake up from a snooze at one of them and swear you were at a baseball game. That kind of hockey doesn't deserve to win. It's killing the game. The Rangers still have some talented players who I am (as an Oiler fan) still fond of. In the end, talent must win out over the evil clutch-and-grab style of hockey. The Rangers in six. ●

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"A TRUE MOVIE RARITY... Funny, smart and truthful. Kevin Smith is an original."



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MUSIC BY DAVID JULYAN COSTUME DESIGNER JONATHAN HARRIS EDITOR JONATHAN HARRIS EXECUTIVE PRODUCERS JONATHAN HARRIS AND KEVIN SMITH
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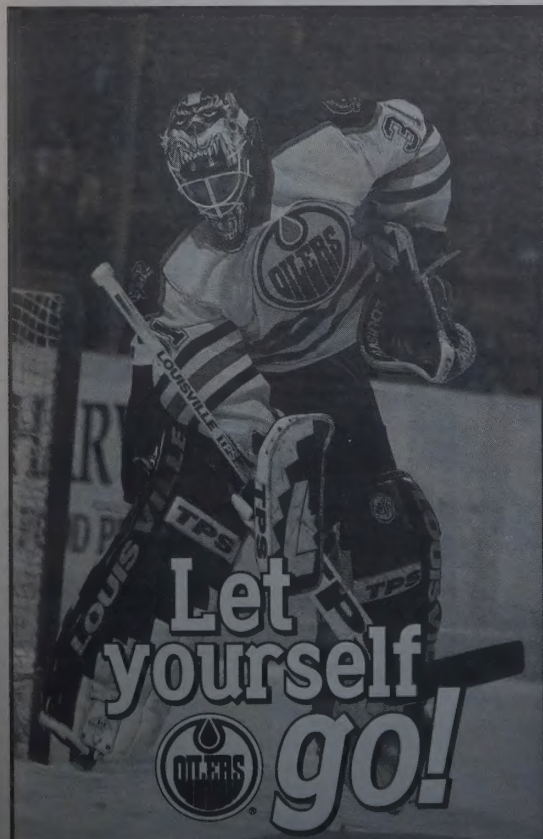
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Spanish book day finds Canadian roots

BOOKS

BY KEN ILCISIN

It would be nice to think every one reads. I don't mean the TV Guide or the daily comics. In a perfect world, all Canadians would indulge in tomes of literature, homemade photocopied collections of poetry and coffee-table books instructing you how to do almost anything.

This isn't the case, but there is an event set to change the current scenario. On Apr. 23, cities and towns across Canada will involve themselves in the second annual Canada Book Day celebrations.

UNESCO proclaimed Apr. 23 International Book Day. The day found its origins in Spain. A Barcelona publisher chose the day to correspond with the death of Miguel de Cervantes (*Don Quixote*).

In Spain the idea is already fundamentally rooted. In Barcelona 15 per cent of the annual book sales occur during that one 24-hour period.

However it's not based on providing a better profit margin for those in the industry. Merna Summers is the local spokesperson and author of three collections of short stories. She has been writing for 35 years and reading for about 50. She sees the event as a tribute to some of our greatest friends—books.

"We have Valentine's Day to

"We have Valentine's Day to celebrate love and Mother's and Father's Day to celebrate parents. This is a day for people who love to read to celebrate books."

Merna Summers, one of the twenty-three spokespeople for Canada Book Day

celebrate love and Mother's and Father's Day to celebrate parents," says Summers. "This is a day for people who love to read to celebrate books. I like to think of this as more of a celebration than a benefit for booksellers."

She still remembers when her father used to read to Summers and her sister. Due to the few number of works they owned, her father would go through a cycle of reading certain books to them again and again.

For those who truly love books, this is a day to spread the passion onto others. The slogan for April 23 is, "Give one, get one, read one." Sending books to unsuspecting individuals is one of the key celebrations.

Another focal point is the latest medium for readers and writers, the internet. "Internet Story" will develop in realtime and be written by over a dozen Canadian scribes. Kevin Major starts the story in St. John's, Nfld. at 8:30 a.m. local time. At 4 p.m. local time in Sidney, B.C., it will reach its final author, Susan Musgrave. Interested individuals can follow the development

at <www.sympatico.ca/1997/bookday>.

Local activities are also planned. Eight cities and towns across the Alberta have planned to participate. Locally, Audreys Books will hold a noontime event with readings by several authors, including gardening expert Lois Hole. Greenwood's Bookshope is offering a 20 per cent discount on Canadian titles (customers must identify them). They are also encouraging people to donate a book to an inner city high school. All those who donate will be entered to win a \$50 gift certificate and an autographed copy of Margaret Atwood's *Alias Grace*.

Along with celebrating books, organizers are hoping the day entices more people to read. Unfortunately, we live in an age when people associate Milton with a washed up comedian they can catch in reruns instead of the classic *Paradise Lost*.

"I would like to think this would lead to more people reading," says Summers. "Everybody used to read. It was great entertainment. Of course not everybody reads nowadays." ●



SUNDAY APRIL 27th
NOON TO 6 PM
HAWRELAK PARK



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SPRING CLEANSING

THE NATURAL WAY TO DETOXYFY & REJUVENATE YOUR BODY

NATURAL WELLNESS

BY SHELLEY ROBERTSON
TERRA NATURAL FOOD MARKET

Sometimes we take better care of keeping our houses clean or repairing our cars than we do at keeping the inside of our bodies clean and well-tuned. Body "tune-ups" mean cleansing—the cornerstone of holistic physical maintenance.

It's not surprising that spring is one of the best (and most natural) times of year to cleanse. As the weather becomes warmer, our bodies feel the need to shed a few layers of clothing and to undo the damage caused from the long winter spent on the sofa.

SOMETIMES WE TAKE BETTER CARE OF KEEPING OUR HOUSES CLEAN OR REPAIRING OUR CARS THAN WE DO AT KEEPING THE INSIDE OF OUR BODIES CLEAN AND WELL-TUNED.

Detoxification is the body's natural process of eliminating toxins via the liver, the kidneys & digestive system. When these organs of detoxification are over-taxed on a daily basis from too many pesticides, chemicals and toxic accumulations, health problems arise.

If you are experiencing any of the following symptoms, you could

benefit from a cleanse:

- headaches
- allergies
- excess weight
- digestive problems
- fatigue
- insomnia
- constipation
- acne

Fasting is not recommended as a cleansing method. Unless you're meditating high atop a Tibetan mountain, fasting is impractical for those of us who need to function in the real world. Fasting also causes dramatic emotional and physical fluctuations and can actually slow down the metabolism.

By using herbal formulas to cleanse the liver, lymphatic system, digestive system and the colon, a cleanse can be quick, thorough and easy! These sensible herbal cleanses also allow you to eat a healthy and hearty diet while cleansing.

UNLESS YOU'RE MEDITATING HIGH ATOP A TIBETAN MOUNTAIN, FASTING IS IMPRACTICAL FOR THOSE OF US WHO NEED TO FUNCTION IN THE REAL WORLD.

What you can eat during the cleanse is plenty of whole, unrefined foods. This means nothing out of a box, can or freezer, including flour products like bread, bagels and pasta. That's because flour is a refined food. Instead stock up on organically grown whole food—the kind of

high quality food that your grandparents ate before they left the farm.

Eat grains like barley, oats, millet and whole rice. Black beans, kidney beans, lentils and pintos. Spinach, celery, carrots. Just get your hands on some organically grown produce, beans & grains!

To undertake a cleanse, use one of the many detox kits which are available. All have clear instructions, contain all the herbs you will need, include healthy menus, and are easy to do. They generally last from 3 to 12 days.

Anyone can undertake a cleanse, even those with current health problems. Always continue to take any prescribed medication, but stop taking any vitamins or herbal remedies during the cleanse.

Shelley Robertson Terra's Vitamin & Herbal Remedy Consultant. She is available to answer your questions about cleansing.

Why Cleanse??

- Feel lighter, and have more energy.
- Revitalize your metabolic rate.
- Feel 10 years younger!
- Get back on track with a renewed commitment to better eating habits.

FREE Health care class!

Your Spring Cleanse Menu Ideas & Benefits

Learn how a spring-time cleanse can help you get back on track to a healthier and more active summer. Shelley Robertson & Diane Shaskan will discuss the how-to's and benefits of a cleanse, as well as menu ideas to make it a pleasurable experience.

This is a free class, but you must call and reserve your space. Call 433-6807.

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An ounce of prevention... your guide to travel health

BY DONNA KITTLE

Often, dream vacations or business trips have been ruined by unexpected health problems.

"Every one has heard of Montezuma's revenge, Delhi Belly, or the Trotsky Trots, but few travelers really believe that they will get it" said Hasana Birk, (RN MN) manager of Travellers' Health Services in downtown Edmonton.

Poor sanitation and unclean food handling are the major reasons travellers have problems in developing countries. Two-thirds of the countries in the world are still classified as "developing."

"Travellers Diarrhea is our most often asked about problem, it is the most common threat while malaria is the most serious. Malaria can kill in four days. There is no vaccine presently, none on the horizon either," said Birk.

"We are quite concerned about the travellers 18-25. They are our high risk group.

High adventure—low budget! They generally don't check on immunization, but generally they need more due to the type of traveling they do such as backpacking, camping, etc."

The Travellers' Health Services is located at 10320 - 100 street. A \$30 service fee per person is charged plus the cost of the vaccine. Dr. Henry Pabst, an Edmonton pediatrician, said in the *Globe and Mail* (March 1, 1997) that many doctors don't know how to properly administer vaccines properly.

"They will leave the vaccine out of the fridge where it becomes less effective or they will expose it to light which weakens it." Dr. Pabst says everyone old and young should continue to be revaccinated every decade or so, preferably by public health nurses who use fresh vaccine and who have been trained in the art of vaccination.

Travellers are invited to stop by and pick up the small booklet *The Travel Booster*. The 24-hour information Travel Line is easy to access at 413-7677.

TRAVELLER'S QUIZ

1. What is the leading cause of death for overseas travellers?
2. What is the leading cause of illness for overseas travellers?
Choices: Malaria, Hepatitis B, Cholera, Injuries, Travellers' Diarrhea
3. Meet the enemy! She attacks only at night. She doesn't make any noise and loves perfume, dark clothing and the warmth of your body. You won't feel her bite because her saliva contains a local anesthetic. She is found in sub-Saharan Africa, southern and southeast Asia, Mexico, Haiti, the Dominican Republic, Central and South America, Papua New Guinea, Vanuatu and the Solomon Islands. Who is she?
4. Sunscreen and a wide-brimmed hat are not the only protection you need outdoors. While in the tropical air and on sandy beaches may inspire you to go barefoot, you're safer in shoes. True or False?
5. People wading, swimming or bathing in fresh water can get bilharzia. True or false?

ANSWERS

1. Injuries. Traffic accidents are the most common cause of both injury and death.
2. Travellers' Diarrhea. About 30-50 per cent of travellers get diarrhea from contaminated food and water. Fewer than one person in 100,000 gets cholera.
3. Her name is Anopheles, the mosquito. She carries Malaria.
4. True. Tiny worms (parasites) can enter your body through unbroken skin. Nude sunbathers beware!
5. True. Bilharzia or schistosomiasis is an infection caused by a parasite that lives in snails. The larvae cause itching and a rash where they enter the skin. This disappears in a day or two. The worms travel to the lungs and liver. Four to six weeks later, the victim feels weak with loss of

appetite, fever and night sweats and develops a hive-like rash all over the body. The worms eventually settle in blood vessels around the bladder and bowels, where they mate and lay eggs which pass through urine and feces, completing the cycle. Symptoms at this point are related to tissue damage by the worms and eggs, diarrhea, with blood and mucus, painful urination with blood in the urine and possible liver damage. Schistosomiasis is found in 74 countries in the world, extensively throughout Africa, in Southeast Asia, in the Middle East, in some countries of the Caribbean, in eastern South America and the eastern Mediterranean. It is estimated that more than 200 million people living in rural and farming areas are infected.



Man bites dog... this traveller could get a nasty case of Traveller's Diarrhea after eating, that's right, a canine in a foreign land.

Garlic could lower cholesterol levels

HEALTH

BY ARTEMIS STEFANO

In a study conducted at the Wolfson Centre, Royal United hospital in Bath, England, supplements were tested to determine if garlic could have any effect on cholesterol levels in non-insulin-dependent diabetes.

The study, conducted by Dr. John Reckless and colleagues, involved 60 patients aged 42-75, all with slightly-elevated serum cholesterol levels. Patients were randomized to receive either three 300 mg dried garlic (Kwai) tablets or a placebo daily for 12 weeks.

At the end of the study period, the low density lipoprotein (LDL) cholesterol/high density lipoprotein (HDL) cholesterol ratio was significantly lower in the group receiving the garlic than

the group receiving the placebo.

Dr. Reckless told a journalist he would not discourage patients with diabetes from taking a daily garlic supplement if they had modestly raised lipid levels. However, he said that patients with severely raised levels should not rely on garlic alone, as "such patients would need aggressive treatment

with lipid-lowering drugs."

Raw garlic also has the same effect, but cooking may lessen the results.

This research was presented at the second cardiovascular disease prevention conference in London, England, where it was reviewed by doctors and other health care professionals.

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White shirts never out of style

FASHION

BY RYAN GREENWOOD

Spring fashions are truly about being bold.

This bold feel returns with all the color in fabrics and makeup. Or the retro-inspired prints in nearly every local and international collection.

Like anything else, while the more extreme people go in one direction, it is always considered modern to go in the opposite direction.

Here is where the white shirt is creating a hoopla not seen since Tom Cruise slid across a freshly-waxed floor.

Honestly, the fans of the white shirt should be screaming "thank you!" to the stylist for the Academy Award-winning film, *The English Patient*.

Looking timeless and eternally classic in a button-down crisp white shirt, Kristin Scott Thomas captures the true essence of this simple but striking trend. The white shirt unmistakably carries a message of someone who is together, polished and sensual.

Now, don't go digging into your laundry basket for some old dress shirt you last wore as a waiter in your college days, saying you read it in this column that white shirts are back in. Pressed, clean and crisp white shirts are in, not spaghetti-whipped versions.

The white shirt offers endless options and styles. Try a knit mock turtleneck or a fitted, long-sleeved button-down dress shirt for a more formal kick. Then, strip down to a ribbed muscle shirt for a more casual look.

A top seller this spring, copied right off the screen, is the sleeveless white cotton pull-over with wide lapels.

To measure the true strength of a white shirt is to find a style that speaks gracefully and clearly. This is the white shirt with the right blend of cotton and linen. It should look weightless but the fit should accentuate the body.

And if it's sending the right message, people will see you as polished, tanned (the white reflects a lot of light onto the face) and crisp.

Step out in a white shirt this season. Amidst the troupes dressed head-to-toe in bright colors stands a pristine and bright, stylish dresser in a white shirt.

It'll be exciting to know that's you.

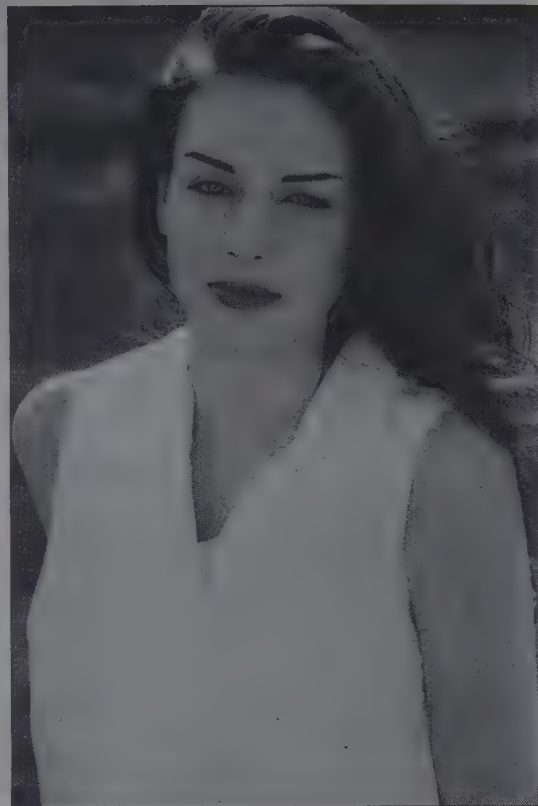


Photo: Ryan Greenwood; Model: Roisin;
Makeup: Shane Bodie; Shirts: The Gap, Eaton Centre.

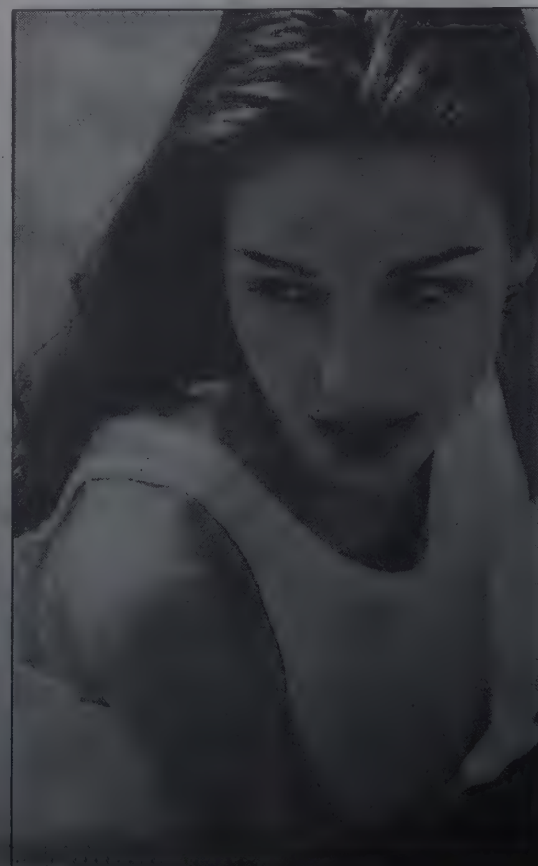
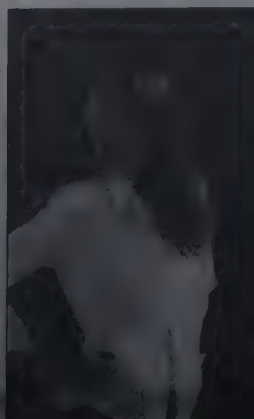
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Another Joe shuns hard-livin' style

PUNK
BY T.C.
JMW

PreVUE

Average Joe, one of Vancouver's more noticeable loud'n'fast bands, have just released their second LP. Entitled *Ass Seen On Television*, the disc may well reek of bad attitude, but if guitarist John Glen is anything to go by, one should remember to separate the singer from the song.

The leader and chief songwriter seems more a fan of the high-energy sound associated with punk rather than any of the quasi-political imagery put forth by the more radical element (such as hyper-political U.S. band MDC, who were once drummed out of Calgary for playing an evening's worth of angry, left-of-centre hardcore, spouting a lorry load of pointed opinions on the Establishment, then being caught on their way out of town leaving a McDonald's with two enormous bags of "corporate chow" in tow).

Glen sidesteps the political question by describing the new collection of songs as "personal politics, which means that I have no political opinion, really." The new album changes direction from the debut which, as Glen puts it, is more focused on "more personal boy/girl problems; real relationship stuff, 'cause when I was writing the lyrics I was going through a hard time relationship-wise. The new album is political, but not as in preachy, but just realistic—instead of trying to dig deep into anybody's soul, y'know? More universal."

Maybe that's why Glen, bassist Alison Toews and recently recruited drummer Richie Clingon are playing music instead of kissing babies. The band has been alive for a year-and-a-half, which is a seemingly short time, but those 18 months has seen the release of two albums, the first being *Pee Against The Wind*.

"We don't play a lot of bar shows because people get, drunk... y'know, and kinda annoying to play to."

—Average Joe Guitarist, on the band's substance-free lifestyle

In the same time, the band underwent a lineup change. Their original drummer, John Simmonds, questioned whether he was fully committed to life in a recording/touring act.

"That was really ironic because we're now just at the point where the band is sort of starting to pay for itself," says Glen, who is looking forward to the band's first major national tour—he's never been east of Medicine Hat—and a chance, as he puts it, to "finally see my country."

Not to be confused with the similarly-named American astronaut, this John Glen is no space cadet. He and the other band members are pretty much substance-free, which is always a feat in itself given the prevailing conditions of a port city such as Vancouver.

"We don't play a lot of bar shows," says Glen. "Because people get, drunk... y'know, and kinda annoying to play to."

Another Joe w/Gob
Bar:
Apr. 19 matinee



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Tuesday, April 22

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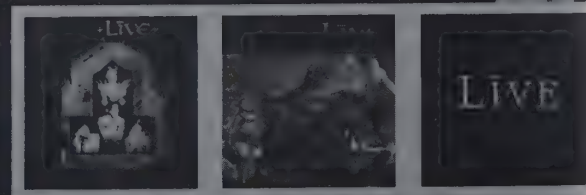
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Music Notes

BROUGHT TO YOU BY GARY MCGOWAN

And the bass player shall lead... In this case jazz bassist **Mike Downes** is the man who lends his name to the quartet playing the **Yardbird Suite** Friday night. The **Mike Downes Quartet** features the aforementioned Mr. Downes along with pianist **Dave Restivo**, tenor sax guy **Phil Dwyer** and drummer **Ted Warren**. Downes was working solo on his most recent recording (*Forces*), but the Quartet is a true group featuring a number of original compositions along with new takes on some jazz standards. The latter songs should come easily to the Quartet's rhythm section. **Dave Restivo** and **Ted Warren** form two-thirds of the rhythm section of **Rob McConnel's Boss Brass**. Suite doors open at 8 p.m. Friday.

The year 1997 has certainly been full of milestones. The Hale-Bopp comet appeared in the sky and Ken Kowalski was elected Speaker of the Alberta Legislature. **Schubert**, **Mendelssohn** and **Brahms** are all celebrating a variety of anniversaries this year too. Since they've all moved on to the Great Gig In The Sky, the **Richard Eaton Singers** will hold forth on this earthly plain in their honor on Friday and Saturday night. The singers are presenting a program called *Remembering The Masters* at **All Saints' Anglican Cathedral** this weekend. Under the direction of conductor **Leonard Ratcliff** they'll perform Schubert's "Mass In E Flat Major," Mendelssohn's "Lauda Sion" and Brahms' "Schicksalslied." Show time is 8 p.m. Friday and Saturday.

The **Hopping Penguins** have been semi-regular visitors to the **Side-track Cafe** in recent times and they're back again on Friday and Saturday night. The band pours ska, reggae and rock into it's musical blender and pours out a punter-pleasing mix of music that just makes you thing of, well, Friday and Saturday night at the 'Trak.

When it comes to Celtic entertainment nothing beats going right to the source. Wellhead in this case is County Sligo, Ireland from whence springs multi-instrumentalists **Loretto Reid** and **Brian Taheny**. The two have just released a CD called *Celtic Mettle* (cute play on words that) and will appear at the **Stanley A. Milner Library Theatre** Saturday night. Those of you who haven't been keeping up with the Stalinist frenzy with which local landmarks are being sold-off and renamed will want to note that the place used to be called the Centennial Library. It's doors will open to welcome Loretto and Brian to the city Saturday night at 7:30 p.m.



Japanese popsters **Shonen Knife** play the Rev Monday night.

The (still-no-corporate-name-here) **Yardbird Suite** hosts hometown girl **Sue Moss** on Saturday night. Sue will front a sextet at the club which will bring you some jazz standards, some R&B and fusion material and, best of all, some new material Sue and bassist **Wes Caswell**, guitarist **Ron Beyer**, pianist **Dave Keast**, drummer **Dean Pierino** and tenor saxophonist **Jim Brennan** have been working on over the last few months. Doors open at 8 p.m. on Saturday.

"All That Jazz" is the proud title of the Saturday evening fest that brings together three giants of Edmonton music for a show at **St. Matthias Church** (6210-188 Street). Guitarist **Bobby Cairns**, sax wunderkind **P.J. Perry** and bassist **Mike Lent** will spin some jazz magic throughout the evening. It should be pure musical pleasure to hear three guys of this calibre play for the love of it for one evening. Intriguingly, the ticket price is also billed as "including dessert." Hmm...as if the music wasn't sweet enough. Doors open at 7:30 p.m.

Saint Crispin's Chamber Ensemble has worked up a program for Saturday night that's built around the celebration of "love and luxury" (two watchwords for a Saturday night if ever there were any). Soprano **Kathleen Lotz**, the ESO's **David Hoyt** on horn, **Roger Admiral** on piano and ensemble leader **Don Ross** on clarinet will perform a wide range of works from **Debussy** to **Chick Corea** to a new composition by Ross himself called "Where's The Beach?" You'll find them in Alberta College's **Muttart Hall** starting at 8 p.m. Mind the microphone cables. CBC Radio is taping the show for future broadcast on its *Alberta In Concert* show.

Vancouver punkers **Gob** will earn money on Saturday at **Rebar**. They're headlining two shows at the party centre of Old Strathcona on that day. At 2 p.m. they'll play an alcohol-free all-ages show that will also feature **Another Joe**. The lads will break, take a few nibbles

off the deli tray and when **Rebar** is in adult beverage mode, they'll re-take the stage to headline a triple bill evening show that also features **Ten Days Late** and **Body Jar**. And then, as Sunday dawns, one hopes they'll have time to enjoy the day of rest.

Edmonton's **Greyhound Tragedy** has been maintaining a heavy touring schedule in the last few months. They've played exotic locales like **Fargo**, **North Dakota** and now, at last they're home to headline a date at the Rev. You can see them on Saturday night with opening act the **Maybellines**.

Singer-songwriter **Mykal Ammar** has been blitzing the city since releasing his self-titled, debut CD a couple of months ago. His "World Tour" (which will take him as far afield as **St. Albert** before the month of May departs) touches down at the **City Media Club** Saturday night.

The **Shaw Conference Centre** (before the revolution known simply as the "Convention Centre," how quaint) will host one of the hottest country triple-bills on the road today. Perennially popular **Beaumont, Tex.** native **Mark Chesnutt** will headline the show along with **David Lee Murphy** and **Rick Tippe**. Given the "honky-tonk" flavor of the bill the fact that the tour is dropping into E-town on a Saturday night is perfect timing. Can the bar staff keep up as the Conference Centre turns into a big ol' Texas honky-tonk?

Talk about "sharing the stage." **Jamie Philp** and **Jim Sereidiak** present a concert on Sunday night at the **Arts Barns** performance space in Old Strathcona. Philp will appear with his trio which features **Gary Meyers** on bass and **Gord Graber** on drums. They're going to lean heavily on the ECM Records catalogue and present material from artists like **John Abercrombie**, **Ralph Towner** and **John Scofield**. Then Mr. Philp will join Mr. Sereidiak and bassist **John Towill** for the second part of the show which will feature **Jim Sereidiak's** original material. Showtime is 7:30 p.m. Sunday.

One of the world's cutest pop band's this side of the **Backstreet Boys** will appear at the Rev on Sunday night. The all-female **Shonen Knife** hail from Japan and there is no smile too wide, nor major chord too happy for them to use in their show in order to create a total pop nirvana for your listening and dancing pleasure. On a considerably heavier note, Vancouver's **Pluto** will also play on the show along with a band called **Cockeyed Ghost**.



SATURDAY APRIL 19
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with
THE MAYBELLINES

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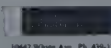
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MUSIC

On the slow road to success

ROCK
BY KEN
ILLICIN

PreVUE

When the members of Slowburn picked up instruments and formed a band, the Vancouver foursome didn't expect success to land in its collective lap.

Maybe they missed reading music magazines during their youth and didn't know how rock bands are supposed to act. Instead of acting obnoxious and self-important, Cliff Boyd (lead vocals/rhythm guitar), Charles Boname (lead guitar/vocals), Robert Watkins (drummer) and new bass player Chris Pollon are down-to-earth realists.

When the modern-rock ensemble signed to Toronto indie Handsome Boy, home of Rusty and hHead, the group had an option to distribute through BMG. Instead of hopping on the opportunity for great distribution, the band decided to build its reputation until it felt using the major would make sense.

Currently, Slowburn's self-titled second album is on its fourth radio single and third video. Sales continue to go well. However, countering those triumphs are encounters with the darker side of the music industry.

Originally the band was named Catherine Wheel, but decided a name change was necessary to avoid conflict with the British band of the same name. In October they dealt with the worst scenario touring had to offer. After getting off the road, Harvey Wind-



Slowburn: taking things in their own time.

sor, the original bassist, dropped out because of burn out.

"He sort of lost his grip on reality and we had that to deal with," says Boyd. "It takes a certain type of personality to do the road thing. You miss the comfort of home and you lose sleep but most people can handle it."

Forced with mandatory down time, the band used a few months to start writing new material and find a new bassist. Now Slowburn plans to hit the road again and will tour consistently until it heads into the studio during the summer.

Although some money is coming in, the band doesn't want to blow it. While other groups invent crazy promotion campaigns and send out promo gifts like licence plates and pens, Slowburn throws the money into direct promotion like videos and touring.

This responsible nature almost robs the band of instant gratification but it also keeps Slowburn connected to planet Earth. Talks of foreign deals and good things to come are in the works, but the band views these things with a relaxed nature and expect nothing.

"You don't have a lot of control [over where the career goes]," says Boyd. "The best control you have is to take what you do and do it well. You concentrate on writing better songs and performing better live."

"You've got to keep it in perspective and wait until it happens. It's almost a philosophy of ours to hear about something, say 'Oh great,' and then basically forget about it."

Slowburn
The Rev
Apr. 24

Japanese trio Knife way to new album

ALTERNATIVE
BY STEVEN LONDON

PreVUE

Despite a solid cult fan following in North America and a tribute album featuring such renowned artists as Sonic Youth and L7 covering the band's material, Japanese punk-lite trio Shonen Knife have had a hard time escaping "novelty act" status.

"I think it is cause by our language," says guitarist/singer Naoko Yamano over the phone from a tour stop in Eugene, Ore. "I hope I speak English very well. But it's important if I can speak English any better than I can now."

Shonen Knife, from Osaka, have become underground pop stars thanks to their special version of music. Just imagine sugar-sweet Beatles riffs rewritten by Joey Ramone and fronted by an innocent teenage girl with a squeaky-clean voice.

The band's fetish for writing simple songs about junk food ("Fruit Loop Dreams," "I Wanna Eat Choco Bar," etc.) earned it a small but loyal following on this side of the Atlantic during the mid-'80s. But Shonen Knife's (bassist Michie Nakatani and drummer Atsuko Yamano round out the trio's lineup) career took off when an entourage of the hottest alternative bands of the late '80s-early '90s recorded the tribute record *Every Band Has a Shonen Knife that Loves Them*. Spearheaded by the Chemical People, L7 and Sonic Youth, the album pushed the Japanese girls towards the mainstream. Creation records signed the band and the 1992 release *Let's Knife* (which featured reworks of such faves as "Antonio Baka Guy" and "Twist Barbie") was released in North America by Virgin Records, as was the '94 follow-up, *Rock Animals*.

Now, the lasses from the Orient have a brand new record on the shelves, appropriately and simply titled *Brand New Knife*. Produced by the Robb Brothers (Buffalo Tom) in their Los Angeles studio, the

album marks a brand-new outlook and a brand-new record label for the band.

Yamano explains that the band's commitment to a 20-month tour, including the '94 Lollapalooza circuit, caused the long delay between *Rock Animals* and *Brand New Knife*. But she says that the working with the Robb brothers was rewarding, even if they let the band's cat decide how they would record songs. Seriously.

"Our kitty-cat was sitting on the soundboard," relates Yamano. "So the Robb Brothers said, 'let's not use those channels, we don't want the cat to wake up.' So we used the other channels."

Even though Shonen Knife has been a fixture in its native Japan long before any North American had even heard of the band, Yamano feels that their audiences in the Land of the Rising Sun and the West are basically the same.

"In Japan, the rock kids listen to music from Japan. But most are into Japanese mainstream music. Mainstream music fans only listen to domestic Japanese music. Most Shonen Knife fans listen to all kinds of music—just like in North America—Shonen Knife fans like all kinds of music from around the world."

Shonen Knife has only toured Canada once before—which included a 1994 stop at the Bronx. Even though the band's experience with Canadians is limited, the trio have already formed some opinions about music fans from the Great White North.

"I think Canadian people are cleaner than American people," giggles Yamano. "They like to wear cleaner clothes. Otherwise, there are no obvious differences, the people are very much the same."

Phew. Thank gawd the Rev's not planning to have a grunge-retro night when Shonen Knife are in town. Imagine what they'd tell the folks back home...

Shonen Knife w/Pluto
The Rev
Apr. 20

Mark Chesnutt's discovered his own songwriting sense

COUNTRY
BY KEN KLEIN

PreVIEW

Along with the new Mark Chesnutt album, *Greatest Hits*, comes a lot of hype. With 11 number-one singles and three platinum albums since 1990, he's done a lot to get excited about.

However, his bumpf goes on to proclaim him as one of the most underrated performers in country music. People claim his legacy will last for untold decades. He sees things a little different.

"I'm just making music and doing what I do," says Chesnutt. "People can say I'm one of the most underrated country musicians today. That's fine, but I'm out here working here and I hardly even see that stuff."

"Record companies see stuff different than anyone else because they see things from the inside. They're pretty sheltered."

Chesnutt's laid-back approach and modesty come from the road which brought him to Nashville. Born in 1963 to Bob Chesnutt, a friend of George Jones and a country musician in his own right, Mark caught country fever when he went to his first country bar at the age of 15.

By 17, he chased the dream which he shared with his father. But success was not given for the younger Chesnutt. It took 10 years of constant work until any notice was given. When it came, it came quick. All the acclaim Chesnutt received spanned a mere seven years.

One reason why Chesnutt might not be at the top of the hype list is because he doesn't really buy into it. It's evident that while on the phone, speaking about himself bores Chesnutt. Also, although he's a Nashville phenomenon, he has no desire to live in the city. His East Texas home is a good 15 hours away from the mecca of country music.



Photo: Mark Tucker

"I don't like Nashville that much. There's too much going on. Everyone is competing with everyone. If I lived there I'd always be doing things and I wouldn't have any down time."

—Mark Chesnutt on living 15 hours away from country music central

"I don't like Nashville that much," says Chesnutt. "There's too much going on. Everyone is competing with everyone. If I lived there I'd always be doing things and I wouldn't have any down time."

Chesnutt's reached yet another level of achievement with his

11th number-one single. "It's A Little Too Late" marks the first time he's co-written one of the songs he performs. It and "Let It Rain," the two new songs off *Greatest Hits*, were co-written with Roger Springer, debut Chesnutt's ability to pen honest country. However it will be old hat when Chesnutt's newest album, currently in production, hits the streets. Seven of those tunes come from Chesnutt.

In the past, people's opinions varied on what songs Chesnutt should record. Although difficult in the past, Chesnutt feels those pressures have let up.

"I have the final say on songs I record," says Chesnutt. "Since I started writing them now it's a lot easier. I use to get hundreds of songs. Certain people at a label like or dislike a song but the final say is up to me because I'm the one who has to record it."

One gets the sense Chesnutt only gets off on the touring part of the music industry. Having been away from Canada for a while, Chesnutt looks forward to the crowds and the energy which they hold.

"There's some rowdier crowds in Canada and they're probably only second to Texas," says Chesnutt. "They really let you know when they're having a good time."

Mark Chesnutt
Shaw Conference Centre
Apr. 19

Gary McGowan's Profiles

Name: Bobby Cairns.

Notoriety: "Now that I know where all the 'letters on my typewriter are' I'm able to play (jazz guitar) as honestly as possible. That's always been a goal of mine."

Next Gig: "All That Jazz" with P.J. Perry and Mike Lent at St. Matthias Church (6210-188th Street) Apr. 19.

Favorite Color: Actually, I'm color blind. The "vivid colors" are easiest for me to recognize so that's made me a fan of blue most of my life.

First Album Bought: I don't remember the title, but it was by a guy called Guitar Boogie Smith.

Influences: My grandfather, who opened the first radio station in Saskatchewan. Tommy Banks, who's the main reason I continued to pursue music as more than a hobby. P.J. Perry and Jim Hall.

Vices: Drinking coffee, otherwise



Bobby Cairns.

I'm a pretty good boy right now.

Pet Peeves: The lack of understanding of the arts community by, it seems, just about the entire planet at the moment.

Favorite Food: Sushi.

Epitaph: He tried his hardest to be a good father, a good husband, a good person and a good musician.

Favorite Artist: Jim Hall, because he was a mentor to me in terms of how I looked at music.

Gary McGowan hosts Post Modern Sundays at 8 a.m. and 6 p.m. on Power 92

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New Helmet member unsure of future

ALTERNATIVE

BY KEN KACZMAREK

Newest Helmet member Chris Traynor, former guitarist and co-founder of Orange 9mm, is seeing the N.Y. aggro-hardcore group the way most of us do—from the viewpoint of an outsider.

"When we all decided I was going to be in the band it was 10 days away from a couple of gigs," says Traynor. "They said 'here's the 40 songs you have to learn.' I don't think I could actually sit down without the band and play the songs."

"It's interesting to have an emotional stage presence for music you haven't written and music you don't have any involvement in. It's like being in a cover band of a band you really like."

For eight years, the group existed as a core of Page Hamilton (guitar/vocals), Henry Bogdan (bass) and drummer John Stanier. The foursome was also founded with rhythm guitarist Peter Mengede. However, tensions rose after the 1992 release of Helmet's breakthrough second record (first for a major) *Meantime*. Mengede was dismissed from the band in February of 1993.

While the band charts its own course, Traynor is figuring out his. Even if it doesn't work there are some interesting experiences—least of all the chance to encounter crowds, both Helmet's die-hard supporters and the frenzied mass connected to Korn.

lay down tracks for the newest album *Aftertaste*. However, he was destined to go the way of the dinosaur as well. He left last summer time and is now playing with hardcore band Biohazard.

Enter Traynor. After leaving Orange 9mm he was confused. Dave Sardy, frontman for N.Y. hardcore experimenters Barkmarket and producer of many albums, including one by Orange 9mm and the latest Helmet, suggested one path Traynor could take.

"After he recorded our album Dave and I became good friends," says Traynor. "We were hanging out drinking beers and listening to the Beatles. He told me Helmet was looking."

So after a few chats with Hamilton, Traynor decided to sign on. Unsure of his future, Traynor looks at his current membership as a chance to watch a tight-knit group in action. One which has been setting its own terms for almost a decade.

"I used to get crazy about the future and have all these dreams but I forgot about the music," says Traynor. "I'm playing with these guys and they have a lot to hand down. I'm just trying to live in the moment and take what I can."

"If it turns out that the band is a bunch of psychopaths who fire their rhythm guitarist every two years then there is nothing I can do."

"They say we're having a good time but it's still in the dating period. Everything is good in the dating period. I'm in the band that's what everyone says ... but this could be Spinal Helmet."

Traynor enters a group with a reputation. When the first line-up split developed in Helmet, public and media opinion were divided. Some felt it was Mengede who was being difficult, others felt it was Hamilton who was troublesome while others thought both were assholes. Hamilton has a reputation for lording over the group, treating it as his baby and he as the only capable parent.

Kind of like Helmet's answer to Billy Corgan. It's an issue which becomes apparent when Traynor talks about possibly joining in on the songwriting process.

"My relationship with Page... I don't know, it's hard to explain," says Traynor. "We've had a couple of arguments. One of them was me not knowing how things work."

"Me and Page are talking about how that [co-writing] is going to happen. He's been writing for

eight years and for me to say, after one year that I'm going to write is unrealistic. I'm just going to try and add myself to what we do. If we can write songs together then great."

"Some of what is said in the press is true. There can be problems and that's what people pick up on. What people don't pick up on is this band has stuck it out for eight years. The three of them are incredibly tight."

Longevity is the true hallmark of Helmet. With out any radio single, no major video play and nothing but street-level support, the group has released four albums and maintained a solid fan base. Devotees may not always appreciate what the band does but they stick with it.

The group is happy to get its music out, taking its spot as openers for modern metal ensemble Korn and shock monsters Marilyn Manson (two bands which have been around less time, collectively have released as many full-length albums as Helmet has on its own yet have met with better sales) as an opportunity rather than an insult.

Traynor hitches on and figures out his role. While sitting through group interviews, Traynor listens to Page's responses and clues in to what the foursome is all about.

While the band charts its own course, Traynor is figuring out his. Even if it doesn't work there are some interesting experiences—least of all the chance to encounter crowds, both Helmet's die hard supporters and the frenzied mass connected to Korn.

"It [Korn] is kind of a lifestyle phenomenon," says Traynor. "People will come to our shows and they don't look crazy. I don't really get stage fright but seeing audiences full of 14-year-old kids with shitty home-done dreadlocks and Adidas 80 sizes too big is kind of mind blowing. Sometimes I think to get a response I have to put on a dress and light my head on fire."

Hank gets a worthy treatment

MUSICALS

BY GENE KOSOWAN

ReVUE

It had all the ingredients of a bad dinner-theatre musical. Take a musical icon, throw in some good ole boys, a maternal guiding force, a pouty blonde sex kitten, some retro tunes and bam! You've got a revue along the lines of those gawd-awful offerings that used to stink out the Regency.

But *Lost Highway: The Music and Legend of Hank Williams*, running until May 20 at the Citadel MacLab, is way too smart to be relegated to a nightcap of fried chicken and grits. It's a musical tour de force that chronicles the life and times of an Alabama-born beanpole whose fleeting six years of fame forever changed the landscape of country music and paved the foundations for genres like rock 'n' roll.

Jason Petty is outstanding as the Hillbilly Shakespeare in the two-hour tribute directed by Ted (*Always Patsy Cline*) Swindle. Petty plays Williams as straight as distilled corn mash and although his voice lacks the Curt Gowdy graininess of the master, he pulls off every heart-wrenching number without a hitch.

The 29-year-old Manchester, Tenn. native may not have been around when the free-wheeling Williams

was in his heyday, but you'd never know it when he belt out classics like "I'm So Lonesome I Could Cry," "Move It On Over" and, of course, "Your Cheatin' Heart."

Although more anecdotal than biographical, *Lost Highway* provides ample insight into Williams' life, told through the recollections of his mother (Margaret Bowman), street-busking mentor (Christopher C. Johnson) and a swooning truck-stop waitress (Tori Lynn Palazola).

Equally critical in outlining Williams' decline from a devil-may-care performer to a booze-and-drug casualty are his opportunistic wife (Aubrey Washburn) and overbearing manager Fred Rose (Brian Mathis) who do everything they can to steer the singer from the hellish fate that awaits him in the back seat of a baby-blue Caddy.

A superb cast, a down-home vibe that just barely borders on hokiness and the music make *Lost Highway* a joyous celebration of rustic history that will have you two-stepping all the way to the parking lot.

Now pass over some of them grits.


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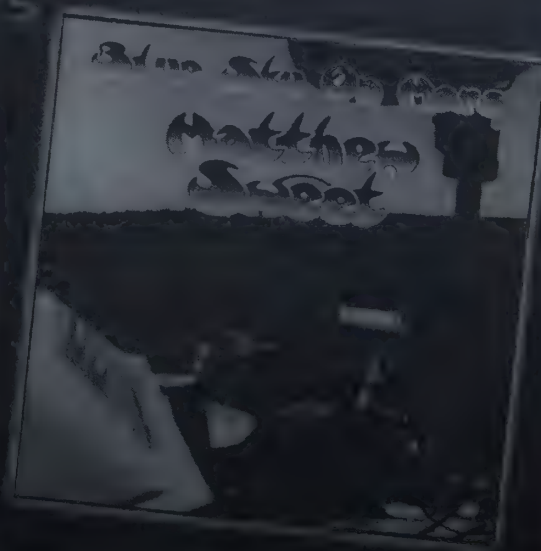


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Some Sweet Prizes!

Draw Date May 1, '97



How to party with flightless waterfowl



Hey, kids! It's a Hopping Penguins collage!

POP/ROCK

BY RY
FISHER

PreVUE

The Hopping Penguins might be the only band that knows what playing clubs is all about.

"We sell beer for a living," says its drummer, Gary Edwards. "To do that you have to get them (the audience) to jump up and down—then they get sweaty and tired and they drink more."

The clarity of this truth rings out like an 11th commandment. But what kind of music do the Hopping Penguins play? Ska? Reggae? Fusion? Jazz?

"If we can get away with jazz, we will. But we're basically a dance-party band with a funky bass player," Edwards says. "We've had trouble with ska. Y'see, ska originates from Jamaican reggae; it's their answer to Motown R&B. But it's also a little too quick for the average bloke to dance to. So sometimes

we do funk. These days we basically give people what they want."

In other words, the Hopping Penguins is, well, a bar band. Not like that's a bad thing—the band has been at it for nearly 15 years and it's an institution in places like Whistler. Its members still find reasons to party, sometimes (in Edwards' case, often) harder than the audience.

"Okay, I play drums and the telephone," he says. "Everyone else in the band plays stuff, but sometimes I jump around in my underpants and say things into the mike. We're almost always the last ones in the club and bouncers try to throw us out."

The Penguins' roster depends on a given gig's location, date and payroll. In addition to Edwards, there might be Andru Lordly (sax), Jamie Shields (organ), Don Pardell (guitar), Paul Vienneau (bass), Peter Baylis (vocals) and/or Kevin Vienneau (guitar), among others.

This being their 15th anniversary tour, all former and current part-time Penguins will play with them as they pass through their respective home cities. During their Edmonton gig, look for biochemist Mark Glover on fiddle, a Penguin with a genuine PhD.

But Edwards doesn't really want to talk about gigs, or music, or his own artistic oeuvre. He'd rather talk about, say, Peter Gzowski.

You see, assuming Edwards' bid for prime minister falls through, he wants Gzowski's job.

"You know Gzowski's retiring and there's this speculation about his replacement? Well, there's an article in the *Globe* I read that says they're replacing him with two hosts—Michael Enright and some woman. So I have this campaign to get people to call the CBC and say 'Enright ain't shite—Asshole Maniac for Gzowski gig.'"

"I sent them a resume but they haven't gotten back to me."

Can't imagine why. And the "Asshole Maniac" part?

"It's the A.M. conspiracy. To make it in the Canadian music business, you have to have the initials A.M.: Anne Murray, Alanis Morissette, Amanda Marshall, Al-

lanah Myles, Ashley MacIsaac... So I'm thinking of changing my name to Asshole Maniac."

Eventually, Edwards drags himself back towards talking about what it's like playing in the band. Sort of.

"Playing allows us to display the full breadth and width of our talents. We like to have some young studs along so the girls will keep watching. Hey—" he interjects, anticipating the mental anguish of a sensitive, New Age reporter guy. "We're equal opportunity sexist. We like both guys and girls around. Our intent is to never hurt anybody."

It's quotes like these that make the other band members nervous...

"Here's my version of a party the band had after the gig. The gig was great and the club was really cool, they gave us two flats of beer. But there were five girls and 20 guys. That is not the appropriate ratio for a party situation—it ain't a party if you don't have no pussy. You need a proper blend of the sexes. One of the things we've noticed about Edmonton is the extreme quality of the female contingent."

Edwards claims Edmonton—the Sidetrack in particular—is one of the Penguins' "very favorite places to play in the country." He laments the (now temporary) demise of CKUA.

"We had some of our most warm and wonderful experiences at that station, talking and spinning discs," he says in one of his more lucid moments.

And in another lucid moment, he explains why he resists talking about a Hopping Penguins artistic manifesto:

"I for one cannot see pop music as a driving cultural force. Look at British music: Is Oasis supposed to be something special? It's just regurgitated stuff. No one's reading books any more!"

"Pop music just dispenses candy—pop musicians are basically Rowntree/Hershey's people."

The Hopping Penguins
Sidetrack Café
Apr. 18-19

AIDSnetwork benefit

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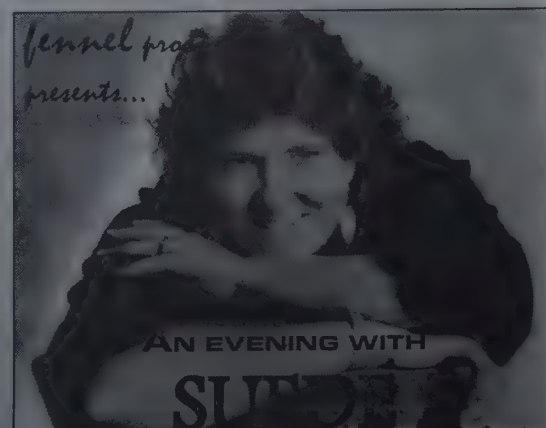
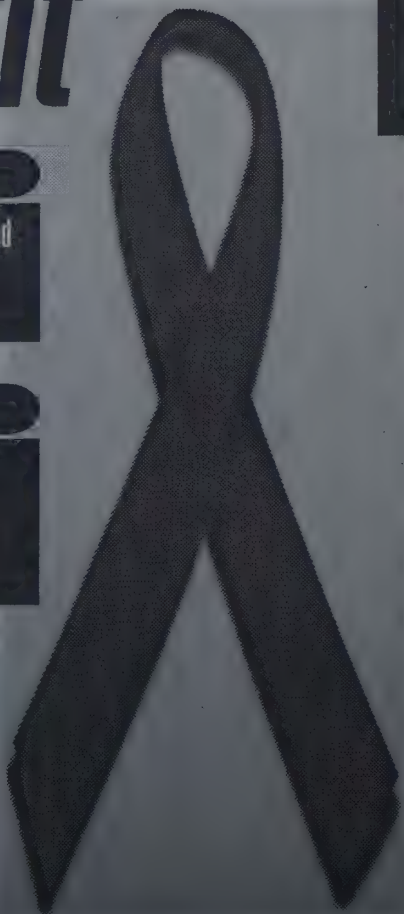
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Bros. dance to their own beat

CHEMICAL BROTHERS
Dig Your Own Hole
(Virgin)

Walking through a department store the other day I was treated to "Block Rocking Beats," the first single from the new Chemical Brothers album. That's right, the dance-floor favorites are now being played in shopping centers.

As the summer rolls on, this record is going to be pushed in your face, shoved up your ass and inserted in every major (and some minor) office.

Fortunately for you, the album is stunning. Even at a play ratio which challenges M*A*S*H reruns, the album is amazing. The two Europeans manage to meld influences and ideas seamlessly into over an hour worth of rave heaven.

From Manchester sounds to dreamy guest vocals to an explosion of fuzzy dance beats to an arena-rock riff to aggressive sound, this album has it all (and that's just in one six-minute song).

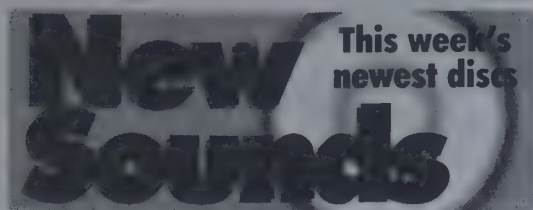
The two lads manage, in their second release, to hold more diversity and talent than can be found in the entire dance section of some record stores. However I wouldn't suggest this album for those who feel inclined to listen to bad music and stay mired in songs written 20 years ago. While long-standing bands attempt to cop the dance sound, these guys are creating what's hip.

Ken Haislin

THE MONOXIDES
Galaxy of Stooges
(Vik/Handsome Boy)

White-guy rock seems to be going back to its' past lately and, like a lot of other trends, the '70s is where it seems to be looking. The Monoxides look there too, on their newest, *Galaxy of Stooges*. Although a couple of cuts on the new disc reveal influences that read like a 20-year-old Top-40 radio playlist, the Monoxides go back farther than that.

The bulk of their sound, captured by producer Moe Berg (The Pursuit of



Happiness), combines poppy melodies with a great, tinny, trashy guitar sound reminiscent of those obscure garage bands of, not the '70s but the '60s—bands with names like Chocolate Watchband, the Count 5 and the Litter. Vocalist Steve Hickox can wail with the best of them. His melodic, trebly voice carries the mail, assuming a commanding position atop the Monoxides trademark wall of guitars.

At times, the Monoxides' power-riffing does plunder the sound of what some people have referred to as "The Decade that Taste Forgot." As far as '70s bands go, the Monoxides sound remarkably like an early (read: rock drumbeat) version of KISS, as they do on "It's Easy," while "Show Off" sounds even more remarkably like a Judas Priest tune, albeit if it were sung by Daniel Johns of Silverchair. *Galaxy of Stooges* doesn't break any new ground to speak of, but nonetheless, it is a high-energy outing throughout.

T.C. Shaw

L7
The Beauty Process:
Triple Platinum
(WEA)

Los Angeles' premier riot grrrl act returns for yet another kick at the can. The band's last pair of efforts were inconsistent (some gems padded by a bunch of generic rock filler), but some personnel changes (once a quartet, the band is now a power trio) and a production credit to Orange County whiz Rob Cavallo (he's produced everyone who's anyone in the Cali scene, from Green Day to the Dancehall Crashers

to Jawbreaker) has breathed some new life into the band. They're the pissed-off anti-establishment gals again, the same kind of band who broke from the L.A. punk scene and signed to Sub-Pop seven years ago—not the safe, throw-in-an-F-word-for-effect establishment rockers they've been for the last couple of records.

L7 has turned its collective back on the wall-of-sound guitar style and gone to a sparser, looser guitar-bass-drums set-up. And why oh why does Lionel Richie get an appearance credit on this record? Still, the band's straight-out-of-the-garage style works well on this record, making it the best the band has released since its Sub-Pop days. L7's strength has always been writing songs about ugliness that is stereotypically male and performing a sexual role reversal with it. Instead of songs about fucking chicks and not giving a shit, the predominantly-male audience is left with songs about fucking stupid men and not giving a shit. Or drinking. Or fucking society over. That's the essence of riot grrrl.

"Off the Wagon," the album's strongest and most straight-out-of-the-garage track, is an ode to a crazy night on the town—and the band mentions taking Jagermeister intravenously, which is something I kind of respect, like Jason Pierce doing copious amounts of drugs to make better Spiritualized records.

This is a new, stripped-down L7—a band no longer happy with being a generic metal band posing as an alternative act. Where art thou now, Courtney Love?

Steven Soder

slow, heartfelt growling vocals, lots of horns, occasional spice from harmonicas, pipes, and dobro and absolutely unmemorable lyrics. Neither folk nor rock, jazz nor soul, this is what happens when a pop icon becomes a Frank Sinatra clone. You'd think that after 15 albums, he'd have it together, but this is just wanking. His fans will love it. (Georges Giguere)

GLUELEG: Clodhopper (Liquid/EMI)
Who'd have thought that the cream of so-called "alternative" music would be such a tribute to the past? "Pistons," the opening track and a typically representative track from *Clodhopper*, leads off with heavy white funk, but actually breaks into what sounds something very like Page and Plant the guitar and voice of long gone Led Zepelin, a direction from which the band never wavers throughout the remainder of the album. There's even enough whomp in the hard hitting backbeat to conjure up the portly visage of legendary Led Zeppelin drummer/pistank John Bonham. Maybe the disc should have been titled *Lennon Squeezers*. (Shaw)

TOMMY EMMANUEL: Can't Get Enough (Sony)
Oz superguitarist Emmanuel's latest is chock-full of prime playing and a stunning cohort of collaborators. This isn't all that different from his previous release, but the two discs are worlds apart. Where the driving force of "The Journey" was his beat-up red Stratocaster, he now sports a fancy white hollowbody

He doesn't raunch as much as he could, even if "Midnight Ride" is really tasty—the sidemen here have a bit of influence overall (see Atkins, Carlton, East, et. al). He plays well and with feeling, but this album is way over-self-produced. On a couple of songs he's in over his head, and (horrors!) sometimes you can't hear the guitar. As a pal remarked, "That's why I gave up on Mojo Nixon—the horn section showed up and I was outta there." Thanks, Tommy, I Got Enough. Now would you please get down and make some serious crazy noise? (Giguere)

OLIVER SCHROER AND THE STEWED TOMATOES: Stewed Tomatoes (Big Dog)
Kitchy, jazzy, kinda crazy—this is how to describe the Stewed Tomatoes. Oliver Schroer and his happy little band offer an interesting concoction of oddball sounds ranging from songs with self-explanatory titles like "Square-dance in Soweto" and "The Yodeler From Guadalajara" to arcane constructions such as "My Uncle's Pockets" which, in Schroer's own words, is "two-thirds Jewish wedding and one-third Don Messer's Jubilee." The band is top-notch and frequently peppered with appearances by guest musicians, while Schroer throws himself and his fiddle into each tune with genuine zeal. Best of all, the Stewed Tomatoes aren't jumping on a Celtic bandwagon (not that there's a whole lot of room on that baby anyhow). (Shaw)

Rebar Science Fiction

10¢

April 19 THE C SHOWS

1st Show:
Gob w/ Another Joe
(All Ages) Doors: 2pm
Show: 3 pm • Tix at Door

2nd Show:
Gob w/ Ten Days Late & Body Jar
2nd Show: (bar, 18+)

April 26

Battle of the Beer Bands
The Real McKenzies vs. L.A.M.S.

April 27
Edmonton 51st Annual BMG Music
DJ Competition
Featuring: 1997 DMC
Alberta Mixing Champ
DJ Pump, Finesse
DJ Skint, Chris Groove
DJ DVS, DJ Melo-D
DJ Dite, DJ Roach

April 29
Spider-Tardis-Jones presents
Band Brains
An exhibit of gig posters spanning 15 years of Edmonton's independent music featuring local, national, and international artists.

May 5
All Ages Show!
with
Revolution recording artists
Ignite
w/ L.A.M.S. and Juggernaut
ALL AGES SHOW!

INSIDE: My Helmet Is Purple by Jason AI

Short Cuts

NICKELBACK: Curb (independent)
Vancouver-via-Hanna, Alta. rock act Nickelback have put together an energetic new independently-produced "big-player" that is carefully put together, well thought out and relatively free of repetition, three required elements of a successful release. Although things seem to have gone smoothly in the studio for the almost family act (two brothers and a cousin out of four members), there's still a 'little problem. I mean, is it just me, or does the voice of lead singer Chad Kroeger sound uncannily similar to that of Pearl Jam's Eddie Vedder? And when I say uncannily, I mean almost exactly. (Shaw)

VAN MORRISON: The Healing Game (PolyGram)
This is a terrific album. Mention Morrison's name to the man-on-the-street and you'll be assured of hearing about "Brown Eyed Girl." Ask if they've heard anything else in the last 30 years and you'll draw a blank. Rightfully so: Morrison's tuneage is stuck in the '60s, the backing vocals and horn work on this disc are perfect examples of a style that belongs in retrospectives of that era. All the songs fit one formula:

ALL AGES / LICENSED!

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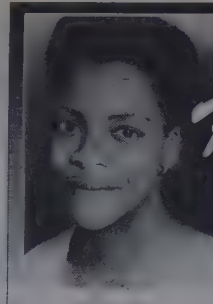
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Klodyne Rodney's Theatre Notes ...and rumours

I can tell you that spring is definitely on it's way. Some may watch for bears, but the denizens of Old Strathcona, look for "Rickshaw" Dave Williamson. When the weather turns nice, Dave hauls out his tools and tunes up his machine. When he's not providing transport, one of the things Dave does is take photographers to various events around town. Imagine my surprise to see him in the front row of *Shadow Theatre's Henry IV*, with not a camera in sight! Interestingly enough, while John Sproule IS in this one (he plays the king), the closest Coralie Cairns (who has done over a dozen shows with him) gets to the stage is Stage Management.

* * *

Speaking of *Shadow Theatre*, I was flipping through the channels Sunday and caught a quick glimpse of the mug belonging to artistic director John Hudson on CFRN. Now, maybe it's just me, but I thought the only local programming coming out of that place these days was the news. Well, Sunday afternoon viewing has proved me wrong! *The Risktakers* is a show that focuses on the success stories of Alberta business people. So were they doing a piece on theatre? NO! They were doing a piece on the *Alternative Video Spot*, which John owns.

* * *

Shakespeare, Shakespeare, Shakespeare. Did I miss a memo or something? While I managed to get to *Henry IV*, I missed the *Citadel's Taming of the Shrew*. Too bad. While the story isn't my favorite (I have a hard time with the misogyny), I would love to have seen Nancy Macular in action. If you went to *Ghosts*, you'll remember her as the ambitious servant in the house who was in love with the son. Did a damn fine job too! Anyway, when the actor playing Kate came down with something so nasty she couldn't perform, Nancy was selected to fill her shoes. So with script in hand she went from ensemble member to leading lady not once, but twice. I've heard tell that she was lovely, that the audience stood in her honor, and that Duncan McIntosh, the *Citadel's* artistic director, presented her with flowers.

* * *

If you are a Bard lover and missed both *Henry* and *Shrew*, perhaps you'll be able to take in what's currently available. Once again, *Onion Theatre*, headed by Michael Clark, is presenting a show on the *Kaasa Stage*. Last year, they produced a stunning version of *Romeo and Juliet* set in war-torn Bosnia. This was a beautiful translation, and a fine ex-



The *Citadel's Taming of the Shrew* was one of many Shakespeare productions this year.

ample of Michael's talents. The boy knows his Shakespeare! This year it's *Macbeth*, and the only performance you may be able to see, (depending on when you read this) will be Friday, April 18. Watch for killer performances from Blair Haynes as *Macbeth* (to whom the cast and audience sang birthday wishes), Fred Zbryski as *MacDuff* and Linda Grass as *Lady MacDuff*. As to that legendary curse hanging over the *Scottish Play*? Well, it's claimed another victim. This time it was a carpenter who managed to remove a finger with a saw. Thank god(dess) it was a clean cut, 'cause they managed to reattach it, although there was no word up to Opening night as to how much movement the digit might have in the future. YIPE!

* * *

Playing a handful of characters in *Macbeth*, including Donalbain, is one Mark Henderson. I don't get it, but somehow, he's got enough space in his brain to work on another of Shakespeare's pieces when not doing *Macbeth*. Currently, he is in rehearsal, directing *As You Like It* for *Off the Fence*. According to producer Gil Anderson, who is also a producer out at CFRN, Mark came highly recommended to him by *Onion Theatre's Michael Clark*. Glad I'm not trying to keep two classical texts straight in my mind. *As You Like It* plays April 30 - May 4 in the Tegler Center at Concordia College.

* * *

Have you taken a good look at *Theatre Network's Hope Schoklate*? The woman is large, large, large! I'm sorry, you can't tell me that preg-

nancy is a comfortable state. Due in the middle of May, it's hard to believe that she could get any larger. Ma love my granny and my mother both but I ain't doing THAT to my body! Besides, my cat is enough responsibility. And have you see Elizabeth Allison!! She's due in June.

* * *

Thanks to dear Bradley Moss, associate director at Theatre Network and coordinator for the *SECOND Synchrone Festival of the NeXt Generation (F.O.N.G.)*, I have an answer. I mused a while back about where one would have seen the piece of Shannon Quinn's work that was recently presented at *Workshop West's Springboards New Play Festival*. Well, as it turns out, hers was among the many pieces submitted by artists under 30, for the inaugural *Festival of the NeXt Generation* last year. From there it made it's way to *Workshop West*, and next, to *Vancouver's Women in View*. How exciting! I wonder what fabulous gem in the rough will be found this year!

* * *

Speaking of *Abundance*, the second of three instalments has just finished it's brief run, at *Catalyst Theatre*. Let me tell ya.... what an adventure! It's a weird road that Joey Tremblay and Jonathan Christenson are treading. While ecstatic about *Abundance One*, I'm now hesitating about the final instalment after seeing *Abundance Two*. Caught sight of actors Andrea House and Jeff Haslam at one of the viewings. The two of them are currently in rehearsal for Stewart Lemoine's latest work at the *Varcona Theatre*.

Art grads show off their stuff

VISUAL ARTS
BY VUE STAFF *PreVUE*

This year's batch of Grant MacEwan fine arts graduates have a slightly different flavor than previous years.

"I think we have a core of very strong students," says program chair Darci Mallon. "Often, you get factions of students. I would say this is a unique group because they are so close-knit. They influence each other, not in a stylistic sense, but more in a work ethic and competitive nature sense."

After two years of intense study, 14 people are coming out and will live to tell about it. Taught in all aspects of fine art, the student immersed themselves in everything from drawing to installation pieces.

The show will involve around 200 works representing the entire second year's worth of projects. Also, for the opening reception on Apr. 18 (studio 109/113), Adrian Ellis will be doing a performance piece. His work, which utilizes sound, will begin at 8 p.m.

Besides learning fundamentals, the course taught students to observe the world through artist's eyes.

"I think, one of the main realizations after two years of visual arts, is it shifts the way you see," says Ellis. "It really alters your perception on a lot of different things. Art is really about shifting someone's perception."



Grant MacEwan students indulge in naked art.

From this point students will move onto further studies. Around half the students are heading to places like University of Alberta,

University of Lethbridge, Nova Scotia College of Art and Design and Alberta College of Art and Design in Calgary. For Dawn Neufeld, one

of this years graduates, it serves as a building block for her career goal of being involved with art therapy

Negative Space: Fine Arts Program Grad Show
Grant MacEwan Jasper Place Campus
April 21-24

Vinok dancers sponsor a Canuck jamboree

DANCE
BY KELLY TURRANCE

PreVUE

Performers from Cape Breton, Newfoundland and Alberta will be taking to the stage this week in a completely Canadian production put on by a folk dance group.

Edmonton's Vinok Folkdance Ensemble is presenting *Strictly Canadian*, a night of Canadian music and dance. Doyle Marko, one of the company's two artistic directors, does not consider the production a stretch for his group.

"We're an international folk dance company, so right from our onset, we've always produced programs with a national/international flavor," he says.

Vinok was started in 1988 by Marko and Leanne Kozlak, after the two studied at Grant MacEwan and toured Europe. *Strictly Canadian* is their fourth major production. Other productions include an Eastern European show, and a Discovery show which explored links between the Old and New Worlds.

"They're Canada's foremost folk dance ensemble. The two co-artistic directors have been extremely dedicated to folk dancing since they were young," says Kirby, who is in charge of publicity for the show.

This time, Vinok is doing something a little different, Kirby says. "Prior to this, Vinok has been predominantly dance. In this one, music really takes a major focus."

According to Marko, the roots of the production have been growing for a while now.

"This program developed out of a couple of years of being introduced to Canadian performers from different parts of Canada," he says. "We just decided to put together something that sort of represented Canada. It doesn't represent all aspects, but it touches on a fair bit."

This is the first time Vinok has put on a production featuring guest performers.

"We're very lucky to have them all on stage at one time. I think what's interesting about this program is

it does touch on something that's usually separated and that is dance and music," Marko says.

One of those musicians is Wendy MacIsaac. She is currently on the road with Mary Jane Lamond, a Cape Breton singer most famous for her collaboration with Wendy's cousin Ashley. Both Wendy MacIsaac and Lamond will perform at the show.

MacIsaac feels there is something distinctive about Canadian culture.

"As far as the Cape Breton dance, you can't find that anywhere else in the world really except for Scotland and even there it's not the same," she says.

If you have never seen MacIsaac before, do not expect another version of her cousin Ashley.

"I'm definitely not trying to go in his direction," she says, although there are some similarities. "We pretty much started out doing the exact same thing. We still play the exact type of music, except he's added the band to it."

Other performers include Jim Payne, a singer, dancer, and musician from Newfoundland; Calgary's Red Thunder, Canada's only professional native dance ensemble; Les Bucherons (The Lumberjacks), a French-Canadian variety group from Fort McMurray; and Edmonton's Calvin Vollrath, a fiddler who performs in the Métis and country traditions.

Unlike many shows featuring a number of performers, in *Strictly Canadian*, the artists will not only perform on their own but also with the Vinok Ensemble.

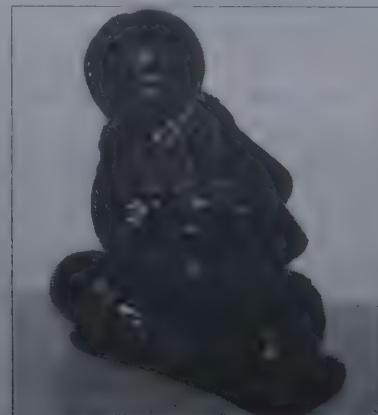
"I think there's been a lot of variety shows," Marko says. "This is going to be a whole overlapping of, not the culture, but the music and the dance of each of the different artists. We do pretty much a piece from Cape Breton, a dance from Newfoundland, a Métis dance, and we also do a French Canadian piece. It's a unique program."

Strictly Canadian
Apr. 18-19
Arden Theatre, St. Albert

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Daniel Kasudluak

Mother Feeding Baby, 1974

Various depictions of the human form in Inuit art are featured in this exhibit of works from the collections of the Inuit Art Enthusiasts group of Edmonton, organized by Dr. Charles Moore.

The Edmonton Art Gallery

10010-101st Avenue, Edmonton, Alberta T5A 0A6
Tel: 443-1111

Opening of Inuit Art Enthusiasts group of Edmonton, organized by Dr. Charles Moore.



AN EVENING OF PASSION AND MAGIC: The Alberta Ballet, Edmonton Symphony Orchestra and Edmonton's Vocal Minority choir produced just that, for Alberta Ballet's season closer, "Mozart's Requiem & Other Works."



Mrs. Harriet Winspear (late husband Francis is the benefactor of the Winspear Centre); Alberta Ballet Artistic Director, Ali Pourfarrokhi; Mrs. K. Robertson (husband Kenneth was a founding member of the Edmonton Opera Association in 1963) and Greg Epton, executive director, Alberta Ballet.

ABSOLUTELY FABULOUS: Over 600 people filled the Westin Ballroom for the 17th Annual June's House of Fashion Show for the Canadian Cancer Society.



THE KIT KAT CLUB DIVAS: Kennedy Jensen, recent recipient of the "Women of Vision Award," Kasara Jaxen and Debbie Williams were part of the evenings terrific entertainment.



BINOCULAR CLAD: Photographer Con Boland takes time out to enjoy the Alberta Ballet's masterpiece.



GUEST MODELS: Kate Ashton, the new General Manager of the Westin Hotel and Veronica Whidden, cancer patient and volunteer with the Hope Foundation, the Cross Cancer Clinic and the U of A Hospital, were happy to walk the ramp.



MOONLIGHTING: Celebrity models Dr. Tony Fields of the Cross Cancer Institute and Bob Simpson, Edmontonians Senior Editor, relax at the wine and cheese reception after their modeling debut.

Polaris hits kids up for a buck

THEATRE
BY AUDREY
WEBB

PreVUE

The management at Stage Polaris, Canada's largest family-oriented theatre west of Toronto, is about to teach the children of the city a word they won't find in their beginner's dictionary. Hint: it begins with the "P" sound.

That's right. Philanthropy. Up until a few years ago, I thought the word referred to someone who collected stamps for the purpose of sticking them on someone to whom they weren't married. For those of you who may be just as linguistically challenged, philanthropy actually refers to charitable, benevolent and kindly acts, of which Stage Polaris is badly in need.

As it approaches its 13th season, the theatre company is still reeling from a spate of bad luck. First, the company was forced to move from its home of nine years, which included a theatre space it must now rent at an additional cost elsewhere. Second, bingo revenues, a major source of its funding, have recently dropped from \$80,000 per year to nil, a disaster Director of Marketing/Development Judy Anne Wilson attributes to the wave of the future, satellite bingo.

"That one hurt real bad," admits Wilson.

Despite cutting back on staff and on the size of its productions, Stage Polaris is still experiencing difficulty staying in budget. As a result, the theatre is run-

ning a massive fundraising campaign Apr. 14-May 31. Its goal is to raise \$300,000 of which the company hopes to bank \$200,000 for future use.

Aside from approaching local corporations and professional associations, Polaris plans to go to every school in Edmonton and the surrounding area and ask each student to donate one dollar. Don't worry: there won't be any Polaris goons thumping kids in the playground for their lunch money. Ever aware of the educational component of their work Stage Polaris is prepared to teach not only the concept of philanthropy, but by their own example, to pass along the message that it is better to give than to receive.

Every child who gives a buck will get a certificate saying "You've earned your wings at Stage Polaris." They will also receive a voucher for one dollar off any production in the upcoming season, plus a two-for-one coupon for either *You're A Good Man, Charlie Brown* or *West Side Story*, Polaris's summer productions.

Doesn't the notion of giving a dollar and receiving in return a dollar off a ticket and one ticket for free seem like nobody ends up the winner? Wilson defines the exchange as a positive exchange.

"It's all about looking at the energy of giving. If they (the children) give something to us and we give something wonderful back to them, then the energy just continues to grow. It's a wonderful concept and it works," she sighs.

Lewis' Narnia makes it to stage

THEATRE
BY AUDREY
WEBB

PreVUE

There is a school in this city that Grade 11 student Ian Capstick predicts 96 per cent of his classmates would say they love. Fantasy or reality?

It's really, so it's only fitting

that *Narnia, the Musical*, based on fantasy author C.S. Lewis's book *The Lion, the Witch, and the Wardrobe*, should be presented at the well-beloved Victoria School for the Performing and Visual Arts.

The final production of the school's mainstage season will be presented by approximately 50 students from Grades 6-12. Accompanying them live on stage will be student band members playing such instruments as flute, saxophone and piccolo.

Capstick, who is providing the props for this production, describes the appeal of the second instalment of the seven books that comprise the *Chronicles of Narnia* series. "Lewis takes real situations and puts a fantastical twist on them," he explains.

Lewis's fairy tale begins during the Second World War, in England, where four children have been sent off to the countryside to escape the threat of bombing. The fantasy begins when the curious children venture into a secret world accessed through the back of a wardrobe.

The world they discover is called Narnia, a place inhabited by fantastical creatures half-goat and half-human, dwarves, friendly giants and a witch who has encased the world in a permanent winter. Narnia is a place unlike anywhere you've ever been. Unless of course you've been to Narnia—but that's a whole other reality.

Narnia, the Musical
Victoria Composite High School
Apr. 23-25

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The life of a true damsel in distress Mata Hari a homely-yet-sexy seductress

THEATRE

BY ARASHI
ARASHIAN

PreVUE

Very few actors know when to shut up, but for Denise Clarke and Blake Brooker, it's a way of life. And it's all because of their ensemble work with their cohorts at One Yellow Rabbit.

As Calgary's most successful independent theatre company, OYR has taken its unique blend of movement, image and style through Britain, Ireland, Belgium, San Francisco and across Canada. Founded in 1982, the ensemble of writers, directors and performers is still going strong. Sixty pieces in 16 years, and everyone's still on speaking terms. Wow.

"We didn't really choose the ensemble," Clarke explains. "The ensemble just happened and it's a miracle. We're still here 10 years later because we want to be. And it's all because of the rules. Generosity, etiquette, and knowing when to shut up."

Along with their OYR ensemble, the couple will be presenting their latest opus, *Mata Hari: Tigress At The City Gates*. Clarke plays the title character, with Brooker leading the charge on the Rice Theatre as writer and director.

OYR fans should be thrilled with *Mata Hari*, as it brags the same composer as *Ilsa Queen Of The Nazi Love Camp*, undoubtedly one of its more infamous works. Just don't confuse this piece with the *Mata Hari* the group did in 1989.

"This one is totally different," Brooker insists. "A couple of places are the same. But this is a neat musical theatre piece."

Mata Hari is based on the true story of Gertrud Margarete Zelle, a Dutch woman who escaped an abusive soldier-husband and fled to Paris. Under the name of Mata Hari, she soon attained fame as a Javanese dancer and became to toast of the City Of Lights. Fame brought riches, lovers and death. Mata Hari was falsely accused of espionage and was executed by firing squad in 1917.

"There was no doubt that she was innocent," Clarke says. "She was delighted by the idea initially. To be so infamous. She had a list of powerful men, including the Minister of War, who were her lovers."

The dancer was convinced that the arrest was a ruse that could be easily remedied by one of her powerful friends. But no help came. The horrifying losses suffered by the French in the First World War demanded a scapegoat.

"They wanted a celebrity death to make everyone feel better. Something fabulous to fit the bill perfectly. She was corrupt. She's



Mata Hari: a tragic heroine caught by an unfeeling, patriarchal, war-making machine.

a true tragic heroine."

"She's a woman caught by an unfeeling, patriarchal, war-making machine," Brooker adds.

Unlike most rehearsal processes, the crux of *Mata Hari* came initially from the music. All the songs were written by the time Brooker was on the script. Moving through flashback and fractured narrative, the audience is confronted with the truth behind Mata Hari as she must face her final days. Brooker's text, too, came from alternative sources.

"There's different things that we do, we're always open," he says. "There's no wasted time in a rehearsal. The more you practice to

perform, the better you will get at it."

One of OYR's best techniques includes writing exercises for not only Brooker, but the ensemble as well.

"They're poetic exercises. For instance, *I blank because I blank blank. Or On a blank afternoon, I like to blank*. They write them in the context of their character. Then we perform them for each other. We'll play around, the idea of play is very big in our ensemble. Possibilities express themselves."

Brooker then wrote scenes, slowly working them into Clarke's dance-movement and staging... all the time constantly referring back to the exercises.

"Act One is a perfect example," Brooker says. "We did an exercise, *The enemy is enemy because of blank*. It changed everything and made sense all of a sudden."

Clarke believes the power of OYR lies in the performer's involvement in the overall production.

"The actors know how essential they are. They have total ownership. It frees you. We can do anything. We don't have the 'nt' words. Can't, Won't, Don't."

"But we don't ask people to, y'know, do this naked from the waist-down with a butt-plug in." Brooker insists.

"Yes we do!" laughs Clarke. Butt-plugs aside, Clarke admits to enjoying the research aspect of *Mata Hari*.

"I'm not really a big researcher, but in this case, I loved the story so much."

Clarke was amazed at how the dancer, who would proudly reveal everything but her nipples, was described by some as stunningly beautiful and by others and unbelievably homely... a clue to her formidable stage presence. The now-famous story she would tell about her modesty was in the alleged fact that her husband had bitten off her nipples in a fit of jealousy. Autopsy revealed that they were indeed intact.

"She was a liar. She was such a fabulous liar. Even when she got arrested she continued to lie. That's really what got her killed. She was a lying courtesan who was so corrupt as to be perfectly used as a scapegoat."

"It's a very complex, ungainly life she has," says Brooker. "But it's a very complex, ungainly process to do a musical. Shuffle a scene in, take something out, it's like a big sculpture."

"I was stricken by the fact that she was from the turn of the century, since I was having my own millennium issue," says Clarke. "But what a ball she must have had."

The biggest challenge for OYR has always been about new spaces. Touring a piece like *Mata Hari* can make the process more about adjusting to a new space than moving forward with the work.

"But we're better at it now than we ever were," Brooker says. "How to conformably get into theatres in a way that will allow performers to accept them quickly."

You don't find funding to be a bigger challenge?

"I'm 42 years old, and I've never known a year of surplus funding. But I'm not complaining. We're beautifully supported. To be supported at all is to be supported beautifully."

Tell that to the gang at the Next Act. ●

Mata Hari
Citadel Theatre
Closes May 3

Chests measure artist's growth

VISUAL ARTS
BY WENDY
BUILDING

PreVUE

Helene Dyck has chosen a fitting metaphor to explore life. At first thought, medicine chests may not have anything in common with human nature.

But if you look further into the symbolism, you'll recognize how human behavior can be sensible on the outside with many hidden facets on the inside.

The Medicine Chest Project, currently at Latitude 53 until Apr. 26, is a bold installation challenging the viewer to look within. It's also a chronicle of the evolution of this Winnipeg artist.

"I see this as a gathering of people who have just stepped away from the wall," said Dyck, who wanted to celebrate the experience of finding one's inner strength. "I wanted this installation to be bold in its presence."

Dyck had once been a teacher and chose to devote her time to

raising her family. Throughout the years, she worked on a masters degree without having any desire to be an artist. She took art history classes which led to the discovery she did have artistic ability.

She began establishing herself as a painter. She developed a curiosity for medicine chests and the stories they held.

People who come to the installation are encouraged to touch the cabinets and must open them to understand what Dyck is trying to express. Inside each one is an

image bluntly provoking the viewer to examine their own socio-political beliefs.

"I let the cabinet dictate what was going to come beneath it. Some of them have coats of paint that you know have been there for a long time. It's the layers of history that I wanted to show."

Dyck used both her imagination and intuition to guide her. The installation was a way to look at her own personal growth and to realize how she had become stronger by questioning what her beliefs

are compared to those society forces upon us.

She encourages the viewer to do the same.

"By interacting with the cabinets in a non-verbal way you become a participant in 'what is' and maybe by looking in, you'll question whether 'what is' is what we really want."

The Medicine Chest Project
Latitude 53
Closes Apr. 26

Alberta Ballet feature's Kain's swan song

DANCE

BY ALEXANDRA ROMANOW

PreVUE

First it was Baryshnikov, now it's Karen Kain—dance lovers in Edmonton have it pretty good, thanks to Alberta Ballet.

Kicking off AB's 32nd season is Canada's most beloved ballerina, the incomparable Kain. After dancing with the National Ballet of Canada since 1968, she's hanging up the satin slippers. As a swan song, she is touring across Canada with the National, performing pieces that critics have raved about but those of us who don't live in the Centre Of the Universe (a.k.a. Toronto) have never had the opportunity to see.

Teaming up with Garth Drabinsky (yes, he of *Phantom of the Opera* fame), Kain's Farewell Tour promises to be a really big night at the ballet. She will dance in *The Actress*, a piece created for her by NBC's Artistic Director James Kudelka. In a case of art imitating life, her character is a celebrated actress reflecting on her illustrious career.

Other works on the programme include the Canadian premiere of Lar Lubovitch's *Red Shoes* (which didn't last too long on Broadway despite a LOT of pre-show hype), Sir Kenneth MacMillan's *Carousel* as well as short pieces by George Balanchine and William Forsythe. The choice of programming should showcase the talents of the NBC well with a wide range of technique and style, although the fea-

ture is definitely Kain, whose technique has weathered time extremely well. I'd put my money on this one selling out very quickly.

Alberta Ballet's 97/98 Season isn't hinging on Kain, though, as the rest of the 97/98 season offers dance that looks to be satisfying. The company's autumn showing is *The Group of Seven* by A Group of Three, in which Mark Godden (this country's most innovative and exciting dancesmith by far), the 1996

Clifford E. Lee winner Gioconda Barbutto and Artistic Director Ali Pourfarrokhi create dance inspired by the paintings of the famed Group of Seven.

The Royal Winnipeg Ballet returns with a mixed repertoire programme featuring Balanchine's scorchingly fast *Ballo Della Regina*, Anthony Tudor's reflective *The Leaves are Fading* and Toer van Schayk's *Seventh Symphony* set to Beethoven's same-named work. As

his last act as Artistic Director, Pourfarrokhi is creating a full-length *Romeo and Juliet* on a grand scale with huge sets, rich costumes, etc. And, of course, the perennial favourite *The Nutcracker* at Christmas to round out the season.

Subscriptions are available by calling 424-5278 and, as was the case with the White Oak Dance Project two years ago, subscribers are given first crack at the Kain tickets.

Sequel needed more polish

THEATRE

BY ARAXI ARSLANIAN

ReVUE

jectives, take time to figure out your grounding, fiddle around with image and movement.

Which sums up the problems with *Abundance Two* quite nicely. The piece is full of delightful innovation, but like its ancestor *Electra*, lacks the polish an extra two weeks of rehearsal could easily remedy.

Two is a continuation of *One*, using four of the same characters. And just like *One*, Julianna Barclay's installation of *Knobby The Cow Preacher* was the jewel in the crown of this production.

The set, costumes and music are fabulous. Nothing, no matter how odd, is out of place in this menagerie. Consistent eccentricity isn't an oxymoron, it's an often unattained theatrical ideal. The production value of *Two* is a meal in itself. You'd never know it was on a budget.

The problems become crystal

clear with other performances. A concurrent group scene involving movement and sound had this reviewer reeling. Not that I needed to know exactly what was happening, the piece is interpretive and does have deeper resonance beyond the narrative. Even the most enlightened audience will only be captivated for so long. When that time is up (and it's longer than you would think), the audience is just held captive. This show needed an outside eye to clean up the messy bits.

The most fabulous innovation in *Two* consisted of two couple-scenes—one obsessed with infestation, the other suffering through it.

All in all, *Two* is enjoyable. It is more important to see this piece as a step in a process for both performer and viewer. Support *Two* forgive its blips, and likely, you will be rewarded with *Abundance Three*.

In other dance news...

The professional dancers of tomorrow are cutting their teeth this weekend as the Dance Program of Grant MacEwan Community College presents its year end performance. Entitled *Mind Shifting Body Stirring*, the evening showcases student choreography as well as work by the faculty. Brian Webb's piece *Cycles*, is for a large ensemble while teacher Heidi Bunting's *History of Water* features eight dancers with music by award-winning composer Heather Schmidt.

Mind Shifting Body Stirring runs at 8 p.m. Apr. 17-19 at the John L. Haas Theatre, Jasper Place Campus. Tickets are only \$10 for adults and \$5 for students and seniors. Call 497-4393 to book.

Rumors flying through the mill include tap dancer extraordinaire Grégory Hines at the Jubilee; Ukrainian dance gods The Virsky Ensemble from Kiev; a third touring company of Riverdance to tour the American North-West (not that far away from, say, Edmonton). Watch this space for more news...

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Kevin Thomas, LOS ANGELES TIMES

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Ed Kelleher, FILM JOURNAL

Gena Rowlands Marisa Tomei Gerard Depardieu

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A film by Nick Cassavetes

with Moira Kelly

ALLIANCE PRESENTS A NICK CASSAVETES FILM "UNHOOK THE STARS" STARRING GENA ROWLANDS, MARISA TOMEI, GERARD DEPARDIEU, AND MOIRA KELLY. COSTUME DESIGNER: JANE ROBERTSON. MUSIC BY: JAMES NEWTON HOWARD. EDITOR: JAMES NEWTON HOWARD. EXECUTIVE PRODUCERS: JANE ROBERTSON AND JAMES NEWTON HOWARD. PRODUCED BY: JANE ROBERTSON AND JAMES NEWTON HOWARD. WRITTEN BY: JANE ROBERTSON AND JAMES NEWTON HOWARD. DIRECTED BY: NICK CASSAVETES.

ALLIANCE

Opens at The Princess Theatre
this Friday, April 18, 1997

Poor direction mars *Macbeth*

THEATRE

BY ARAXI ARSLANIAN

ReVUE

Every theatre-literate Joe knows the quirky history behind the Scottish Play. Ghost lights, collapsing sets, plummeting light instruments, even the deaths of leading thespians have resulted from the chronic bad luck of what might be Shakespeare's most infamous work. Even the most clueless hack in our theatre community knows not to utter its sobering title backstage.

It should come as no surprise then, that Onion Theatre's production of *Macbeth* has some gremlins of its own. And what nasty little buggers they are, Gentle Readers. So nasty they almost override the quite magnificent work on the part of most of its cast and crew.

Fight choreography, for instance. The last time most actors held a blade was undoubtedly in theatre school... how long ago rarely matters. The acute atrophy that occurs after one gets one's diploma is swift and deliberate. Let's just say it's not at all like riding a bicycle.

J.P. Fournier, one of the best fight coordinators on the continent, proves his pedigree with Onion Theatre's cast. The problem with most staged sword fights is the actors' lack of resolve, something I lovingly call "pansy-poking." Instead of two characters dueling to the death, the audience is telegraphed the performers' fear

of hurting one another due to lack of trust, guts, or insurance. Most of the talent here had gorgeous control and precision, and used that not with thrift, but to really throw themselves into the moment. The final battle between Macduff (Fred Zbryski) and Macbeth (Blair Haynes) was so heated, sparks spilled off the blades and onto the stage.

Outfitting a cast of 12 with as many as four costume changes each is a daunting task with even the most generous budget. With more connections than the Queen of England, costume diva Carrie Hamilton amassed a bounteous parade of armor, clan-appropriate tartans and sporrans, robes of majesty, treachery, and magic.

But it is the Scribe's text that always proves the most intimidating hurdle. Don't be fooled by what people tell you—not all actors understand Shakespeare. Sure, they can spit it out in word-perfect iambic pentameter, but they really have no idea what the hell they're saying.

Onion Theatre's cast had a little bit of Scribitis with *Macbeth*, completely forgivable when you consider the totally brilliant work of a good chunk of its ensemble. Banquo (Andrew Hamilton), Ross (Steven Weller) and a cleverly combined character of Seyton (Timothy J. Anderson) were potent energies on stage. Macduff (Fred Zbryski) gives us one of the play's more heartwrenching moments. Blair Haynes, an actor this reviewer moans to see more of, shines as the title Thane. If you need one reason to see this show, it is Hay-

nes. It's likely you'll not see this calibre of work anywhere else.

How frustrating it is then, with all of this fabulous work, that the direction in *Macbeth* should prove the fly in the ointment. Michael Clark has assembled an impressive group of talent and should be commended. The problems in this show could have been easily fixed with naught but a little attention on his part.

I realize that budget was a concern here. So did the audience. So when Lady Macduff (Kathryn Osterburg) entered carrying some swaddled rags all were willing to see it as a baby. It's called a convention. So when murderers took the "baby," twisted it like salt-water taffy, and stomped on it like an old pillow, it became nothing but a pile of rags. Why? Sloppy direction broke the convention.

The final witches scene is another. The hags call on their overlord, played by a deliciously creepy Anderson. Creepy until I saw what he was carrying, that is. Anderson as overlord of all that is evil, was carrying a Pomeranian. My suspension of disbelief hit the floor with a thud. With apologies to Dextrose the Dog, Clark should have put his foot down here. If Anderson's pet had been a snake, a lizard, even a cat, the effect would have succeeded. But it's a bit of a stretch to be awe-inspired by a being who carries a purse-sized dog as he damns a nobleman's destiny.

Macbeth
Kassa Theatre
Apr. 18

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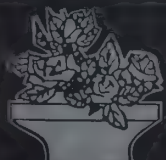
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Kings so good, you'd think it was fiction



Muhammad Ali poses for adoring fans who gather outside his bus in Zaire.

FILM
BY ADRIAM
LACKEY

ReVUE

While the famed "Rumble in the Jungle" match happened in the Zaire capital city of Kinshasa nearly 23 years ago, it took until last year for this Oscar-winning documentary to come to the big screen.

Muhammad Ali and George Foreman were set to duke it out in the ring, and the stake was the Heavy Championship of the World belt.

Filmmaker Leon Gast had enough funds and film stock to cover the event. But when Foreman received a gash above his right eye during a pre-fight sparring match that needed 11 stitches to close, the fight was delayed six weeks. Gast kept the cameras going, forgetting the fact he was squandering funds badly needed to process the film once the fight was over.

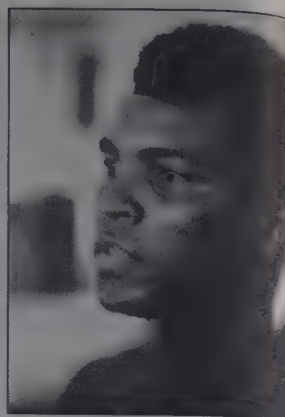
A big part of Gast's post-production odyssey was getting his hands on some completion funds and working on the film until those ran out. At one point Island Records head Chris Blackwell offered a flat \$1 million to buy all of the existing footage. We are fortunate the offer was refused, because we would have gotten a much different picture than this ironic, poignant account of two warriors trying to find their way in the land of their forefathers. Along the way we are treated to a very good story that is so full of classic elements of drama, you'd swear that the whole thing is scripted.

At the heart of the story are two protagonists who are diametrically opposed in character: While Foreman hated waiting the six weeks he was in Africa, Ali revelled in being a figurehead in Pan-African movement. While Ali encouraged the masses to shout "Ali Bombeyal" wherever he went, Foreman muses to the cameras that his brothers would chant an affirmation beneficial to the self-esteem of blacks everywhere.

We are also treated to footage of sparring matches. Ali would just stand there and let Larry Holmes beat the shit out of him, preparing his body for the pummeling it would get from Foreman. Meanwhile, Foreman was learning to cut the ring in half, to limit Ali from doing his patented shuffle.

Part of the drama is watching as two opponents of equal worth retool their strategies as each of them briefly gains an upper hand, as was the case when I first saw *Die Hard*.

As with all documentaries, we are treated to a parade of interviews by witnesses and supporting players (Spike Lee calls Ali "Aw-tikilit"; meaning "articulate"). This includes some wonderful narrative insight from writers Norman Mailer and George Plimpton, who



No doubt about it, the Greatest of All Time.

were sent by their respective magazines to cover the fight.

A pioneer of modern journalism, conspicuous in his absence in this film, was *Kolting Stone's* Hunter S. Thompson. Rather than actually covering the fight, Thompson spent that night floating in the pool of his hotel spreading the last of his 50 lb. bag of marijuana he purchased on his arrival in Kinshasa. During his six weeks in Zaire, Thompson rented a beater that was incapable of making right turns and was the walking drug store for the western press.

The more things change: Ali has been ravaged by Parkinson's Disease and has scant control of his motor skills. George Foreman is the infomercial king, hawking his Lean, Mean, Fat-Reducing Fire Hazards. President Mobutu is tenuously hanging on to his power of Zaire... The more things stay the same... Don King is still an amoral huckster suffering from a bad-hair decade.

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8 Heads a bagload of laughs

MOVIES
BY ADRIAN LACKEY

ReVUE

8 Heads in a Duffel Bag star Joe Pesci claims that after reading the script for the film, he asked writer/director Tom Schulman if he was on acid when he wrote it. And after viewing *8 Heads* I can safely say that Pesci had good reason to ask this, and I mean that in a very good way.

Pesci plays a character named Tommy (like he did in *Goodfellows*), a mean son of a bitch who works for the mob.

After hoods kill eight guys who crossed mob boss Sept, Tommy must deliver the heads to Sept as proof of services rendered (and I bitch when I can't fax my work in...). Identical duffel bags are switched on an airport carousel, and nothing but screwball mayhem ensues.

Tommy rumages through the other duffel bag and finds the identity of his prey: Charlie Pritchard, a pre-med student who meets up with his girlfriend and her parents to vacation in Mexico. Tommy flies out to Charlie's college to confront his frat buddy,



Hey! What a rip-off! Joe Pesci only has one head!

played by David Spade.

Meanwhile, the heads in Charlie's care not only seem to walk off on their own, but they start to get a bit ripe in the Baja sun

Andy Comeau plays Charlie with a daft, frantic desperation. It is clearly a role that was tailored for John Cusack. And this leads me to the only fault I can find with the

film: They skimmed on the supporting talent.

Although, I can say confidently, that Dyan Cannon is given the task of delivering some of the film's best lines.

The majority of praise must go to Schulman in this, his directorial debut. As an Oscar winner for his screenplay *Dead Poet's Society*, he had very little left to prove, but Schulman dusts up his resume with a film that is equal parts *It's a Mad, Mad, Mad, Mad World*, *Hot Pursuit*, *Midnight Run* and—dare I say—*Pulp Fiction*. If any or all of these films turned your crank, then by all means check out this film. Jack Sowards (Screenwriter for *Star Trek II*) once told me, "All screenwriting is paying off the setups and setting up the payoffs." If this is the absolute truth, then this film is the textbook case when you apply this philosophy to 120 blank pages. Enough already! To say anymore would be to give anything else away. And why should I wreck your fun?

8 Heads is worth 8 bucks! ●

8 Heads in a Duffel Bag
Cineplex Odeon/
Famous Players
Daily

Trier's Waves best of the year, so far

FILM
BY RUSSELL WILVIT

ReVUE

What constitutes faith? That is the question that is at the core of this remarkable film.

Directed by Lars von Trier, who last brought us *The Kingdom*, a unique four-hour look at a very special hospital, *Breaking the Waves* examines the idea that people can change things by faith.

The film takes place in a bleak, Calvinist village somewhere off the coast of Scotland. It is a place where the church patriarchy is in near absolute control and where wom-

en are expected to know their places.

This is where Bess (Emily Watson) has lived all her life—and she is like a flash of bright yellow in a tapestry of dull brown.

She has managed to survive despite a history of being institutionalized and has a true friend in the form of her sister-in-law, who has stayed in the village despite the death of her husband, Bess's beloved brother.

As the film begins, Bess is getting married to an oil rig worker, a big burly bear of a man named Jan. Jan is a man of the world and his getting married to a naive, virginal (literally), rural woman seems a

little strange, but it becomes apparent that they are made for each other—Jan's real strength matching Bess's sheer joy of life. Bess is devastated when Jan has to return to the rigs, but she more or less copes—until one day her feelings get the most of her senses.

Bess is a true believer and prays for Jan to come back to her, no matter what—and her prayers are answers. Jan is injured and comes back to Bess, unable to move from the neck down.

The paralysis is caused by a brain injury that not only affects Jan's body but his mind as well. He becomes convinced that Bess having sexual relations with other men

will affect a cure in him. Bess becomes convinced of this as well and her faith is absolute.

Breaking the Waves is filmed in a frenetic style where the camera is almost always handheld and the focus less than perfect. Practically everything is filmed using available natural light.

All this contributes to a sense of uncomfortable voyeurism on the part of the audience. This and the gut-wrenching performance by Watson make *Breaking the Waves* the best film so far this year. ●

Breaking the Waves
Avenue Theatre
Daily

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Abbotts too long for its own good

FILM

BY JASON MARGOLIS

ReVUE

To put it mildly, the Abbotts and the Hols have a history.

Rumors circulating in the small town of Haley, Ill., have it that filing cabinet manufacturer Lloyd Abbott (Wal Faxon) *The Spitfire Grill* and middle-class school teacher Helen Holt (Kathy Baker, *TV's Picket Fences*) carried on an affair shortly after Helen's husband's death—a death that was the result of a daredevil bet with Abbott.

The supposed affair was said to have culminated in Lloyd Abbott swindling Helen Holt out of the rights to her husband's filing cabinet design, which led to the Abbotts' great wealth and prestige.

The next generation of Hols and Abbotts seem destined to pay the price for the actions of their parents, regardless of their knowledge of the circumstances. Doug Holt (Joaquin Phoenix, *To Die For*) is introduced as a sloppily-charming teenager, frustrated with small-town life but unable to do anything about it. He and his ambitious older brother Jacey (Billy Crudup, *Sleepers*) have little in common except intelligence, strong work ethics and the occasional game of ping pong. However, on the subject of the pretty Abbott daughters, they have a kinship.

Jacey is infatuated with the middle Abbott sister Eleanor (Jennifer Connelly, *The Rocketeer*), who has something of a bad reputation, while Doug finds himself pursued by the sweet and innocent youngest Abbott, Pam (Liv Tyler, *Heaven*).

The Holt brothers and Abbott sisters grow up, moving onto college and new challenges. Jacey is revealed to be spiteful; planning his seduction of Abbott sisters as a revenge for Lloyd Abbott's crimes against his family. Lloyd Abbott soon sees to it that Jacey becomes *persona non grata* in Haley. Meanwhile, Doug and Pam attempt to forge a relationship based on stronger bonds than lust.

Unfortunately, things come crashing down as family truths are exposed and the true natures of Doug and Jacey are revealed.

Inventing The Abbotts is more of the same from director Pat O'Connor, who gave us last year's overrated coming-of-age love story *Circle of Friends*. The current movie transforms the setting from Ireland to middle America, but the time frame is still the late '50s through early '60s.

Sadly, for a period film, the period is rather underutilized. There are no really memorable music cues or pop culture references to indicate a place in history. Then again, that could be a good thing—I might have become too used to being spoon-fed such information.



Abbott's features a pile of hip new actors and actresses.

In its effort to capture a geographic place, however, it fails. Although set in Illinois, shooting location of Petaluma, Cal., is all too... California-ish.

The script is bogged down by far too much foreshadowing and really offers only one real surprise, but the film is helped by earnest, if not honest, performances.

The hype surrounding Phoenix finally substantiates itself with his skillful development of Doug Holt. His performance, filled with subtlety and realism, shows he clearly has the feet to fill his late brother's shoes. His scenes with Crudup overcome the frequently weak script in presenting a convincing portrayal of two separated, but nevertheless painfully similar, brothers.

The chemistry between Phoenix and Tyler is uncomfortably real, making their gentle love scenes (better described as cuddle scenes) almost voyeuristic. Otherwise, Tyler seems to be running on cruise control as her precocious Pam follows the evolution from being a whiny rich girl to being a whiny version of her character in *That Thing You Do!* She has some nice moments, but some annoying ones, too.

Patton and Crudup are convincing as two manifestations of the same kind of character, managing to bring some light to their dark, vengeful roles. Connelly shows relish in once again playing up her naughty side, despite this becoming routine for her lately. And Baker holds down the fort as a lonely but caring mother, unashamed about her past, but considerate about its implications on her sons.

If characters and tone were enough to make a movie, then *Inventing The Abbotts* would have enough to get by. It is funny, and occasionally poignant. But it is also too drawn-out, predictable and clichéd to be much more than a simple diversion.

Inventing the Abbotts
Famous Players
Daily

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KEVIN THOMAS, *LA TIMES*

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a MINUTE at the MOVIES by Todd James

ANACONDA I'm not completely certain *Anaconda*, a movie about a giant man-eating snake, was supposed to be played for terror or comedy. Unintentionally or not, there's a lot to giggle about but little that terrifies—unless you find B-grade actors wrestling with a rubber snake that better resembles a flaccid garden hose scary. Jennifer Lopez (*Selena*) plays a film director searching the Amazon for a lost tribe along with her crew, which includes rapper Ice Cube. On their trek upriver, they meet a sinister snake hunter, played by Oscar-winner Jon Voight (*Rosewood*). Apparently, Voight will take any role offered to him, though he is the best thing about this wretched movie, easily upstaging of Slimy. Eric Stoltz (*Pulp Fiction*, *Killing Zoe*) as an expert on the Amazon natives, fares the best of anyone—he's knocked unconscious early in the film and stays that way. What a break for his career. Two good things about *Anaconda*. It's mercifully short and it's a good example of what a bad movie looks like. (O)

DOUBLE TEAM Jean Claude Van Damme sneaks out of drug rehab for a messy movie that could only make sense to a drug-addled mind. The Belgian Bomber is Jack Quinn, a top counterterrorist agent who fails in a mission to take out Stavros, a dangerous terrorist played by the unwashed one, Mickey Rourke. His punishment for failure is confinement in the Colony, a think-tank for spies too smart to kill but too dangerous to release. What prison can keep a good scissors-kicker locked up for long? Jack escapes with the goal of killing Stavros and finding his wife and baby. Along the way he teams up with Yaz, a deadly weapons dealer with a penchant for tattoos and outlandish hair colors. Gee, what overpaid basketball player would fit that role? Dennis Rodman is no better or worse than the other two spoiled b-ball players who

make up the unholy triumvirate of dribbling basketball players-slash-actors. One thing you can count on from Van Damme: at least a couple of "Holy Cow!" special effects and plenty of high-kicking fight scenes. The rest is mumbo-jumbo nonsense. (V)

GROSSE POINTE BLANK John Cusack (*City Hall*) plays Martin Blank, a charming hit man ready to hang up his rifle after one final job in his home town of Grosse Pointe. The hit is cleverly arranged by his secretary and will coincide with Martin's high school reunion. Martin mysteriously disappeared 10 years earlier, dumping his date for the high school prom (Minnie Driver, *Circle of Friends* and *Sleepers*) to join the Marines and eventually start up his own profitable business as a human exterminator for hire. On the advice of his reluctant psychiatrist (Alan Arkin), Martin returns to Grosse Pointe to renew his high school romance and reconnect with his old home-town friends, all the while pursued by a rival hit man (Dan Aykroyd) hoping to form a murderer's union. This is a unique little comedy that doesn't quite live up to its promise—but you gotta love the premise and the cast. It's not exactly fall-on-the-floor funny, but there are some really terrific scenes and Martin is a perfect role for Cusack. If you've been to a reunion lately, you can relate. (VVV)

INVENTING THE ABBOTTS An unsatisfying drama of teenage romance set in the town of Haley, Ill. circa 1957. Joaquin Phoenix (*To Die For*) and Billy Crudup (*Sleepers*) play Doug and Jacey Holt, two very different brothers raised by their single mom (Kathy Baker)—a rarity at the time—following the death of their father. Mystery and rumor surrounds their father's death and the loss of his patent for a "full suspension file drawer" to their neighbor,

the wealthy Lloyd Holt (Will Patton). Jacey seethes with hatred towards the elder Holt and takes delight in attempting to bed each of his three daughters, played by Jennifer Connelly, Joanna Going and Liv Ullmann. Tyler as Pam Holt and Doug (Phoenix) have a tenuous friendship that seems likely to blossom against her father's protests. Director Pat O'Connor (*Circle of Friends*) seems unable to kick this story into high gear and though capable, this young cast of up-and-comers offer little respite from a flat script. (VV)

THE SAINT Val Kilmer gladly surrenders his cape and bat wings to don a halo as Simon Templar, the gentleman thief known as the Saint, based on the books, movies and TV series which starred Roger Moore. I believe Kilmer really is an outstanding actor and he has fun in this enjoyable adventure filled with humor, political intrigue and more than a little romance. The Saint, a mercenary thief-for-hire, becomes the means of power for Tretiak (Rade Serbedzija), a would-be Russian dictator who buys Simon's services to steal a formula for cold fusion that would put the freezing Russian population under his control. As the Saint, a man of many disguises, Kilmer effortlessly slides into a dozen or more new faces and personalities, some suave and sophisticated, others simply ridiculous. One woman, though, sees behind the mask: the brilliant, beautiful and eccentric scientist Emma Russell, played by Elisabeth Shue (*Leaving Las Vegas*). It's her formula for cold fusion that Simon seeks, but the equation he finds includes fluttering hearts. Kilmer and Shue are no saints when together on screen—their romantic sparring is as exciting as the technical wizardry and high-flying chases. Always at the center is the mysterious life of the Saint and his struggle to come to terms with his nameless past. Director Philip Noyce, best known for *Patriot Games* and *Clear and Present Danger*, gives this movie a distinct feeling of international intrigue that sets *The Saint* apart from most other action adventures. Though *The Saint* stands on more than mere stunts, Kilmer may be a good candidate to become a new action star and Shue is a fitting match for this sinful saint. It's a heavenly treat for those who simply

crave a good time at the theatre (VVVV)

THAT OLD FEELING Bette Midler and Dennis Farina play two bitter divorcees who meet again at their daughter's wedding after 14 years of seething hatred. The sparks fly and they're soon back in bed with each other, much to the chagrin of their new spouses. This really is a madcap romantic romp, but rarely has infidelity been funnier with top-notch comic performances from Midler, Farina and the supporting cast. (VVV)

VUE Ratings

O = Awful
 V = Bad
 VV = Good
 VVV = Very Good
 VVVV = Excellent

Todd James hosts "A Minute at the Movies," heard daily at 6:25 a.m., 9:25 p.m. and 5:50 p.m. on K-97. Also catch Todd on ITV News Fridays at 10 p.m.

Vue movies

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
453-2100

LOVER COME BACK (1961) A fast-moving comedy where an ad executive tries to get an account away from a rival, unaware that the product doesn't exist. Stars Doris Day, Rock Hudson and Tony Randall. Dir. Delbert Mann. (Apr. 21, 8 p.m.)

METROCEANA
Colin Low Theatre, Canada Place
425-9212

THE WHOLE WIDE WORLD (1995) Based on the memoirs of Novalyne Price, a Texas schoolteacher who in the '30s begins a relationship with pulp fantasy author Robert E. Howard—creator of Conan the Barbarian and Red Sonja—that shapes the rest of their lives. Stars Vincent D'Onofrio and Renee Zellweger. Dir. Dan Ireland. (Apr. 17-20, 8 p.m.)

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CINEPLEX ODEON CINEMAS CINEMA GUIDE

SHOWTIMES effective April 18-April 24, 1997

LATON CENTRE CINEMAS
3rd Fl. Plaza W 191 St. & 192 Ave. • 421-7820

MICHAEL'S HUMANITY
Daily 2:05, 7:00, 9:25; Mat/Sat/Sun 4:35 PM
No passes accepted
THAT OLD FEELING
Daily 2:25, 7:25, 9:45; Mat/Sat/Sun 4:45 PM
Coarse language and sexual content
JUNGLE JUNGLE
Daily 7:10
Mat/Sat/Sun 2:25 PM
LIAR, LIAR
Daily 7:15, 9:15
Mat/Sat/Sun 2:20 PM
Coarse language, suggestive scenes
DEVILS OWN
Daily 2:10, 7:10, 9:30 PM; Mat/Sat/Sun 4:40 PM
No 7:15 Show Apr. 23-24
WHEN WE WERE KINGS
Daily 2:20, 7:35, 9:35; Mat/Sat/Sun 4:35 PM
MURDER AT 1600
Daily 2:00, 7:10, 9:30; Mat/Sat/Sun 4:20 PM
Violent scenes
HEADS IN A DUFFLE BAG
Daily 2:15, 7:25, 9:45; Mat/Sat/Sun 4:25 PM
Coarse language
ANACONDA
Daily 2:10, 7:20, 9:35; Mat/Sat/Sun 4:40 PM
Frightening scenes. Presented in SCCS
GROSSE POINTE BLANK
Daily 2:00, 7:00, 9:30; Mat/Sat/Sun 4:20 PM

WEST MALL
10000 - 166 Street • 444-1829

LIAR, LIAR
Daily 2:00, 7:00, 9:30, 9:50 PM; 9:50 PM
Mat/Sat/Sun 4:00, 4:45 PM
Presented in Digital Theatre Sound
Coarse language, suggestive scenes
DEVILS OWN
Daily 2:15, 7:10, 9:30; Mat/Sat/Sun 4:35 PM
Violent scenes and coarse language
THAT OLD FEELING
Daily 2:20, 7:20, 9:40; Mat/Sat/Sun 4:40 PM
Suggestive scenes, not suitable for young children
DOUBLE TEAM
Daily 2:30, 7:30, 9:50; Mat/Sat/Sun 4:50 PM
INVENTING THE ABBOTTS
Daily 9:35 PM
MICHAEL'S NAVY
Daily 2:00, 7:00, 9:30; Mat/Sat/Sun 4:20 PM
No passes accepted
HOTEL DE LOVE
Daily 2:10, 7:15, 9:40; Mat/Sat/Sun 4:30 PM
Suggestive scenes, not suitable for young children
ANACONDA
Daily 2:15, 7:15, 9:15; Mat/Sat/Sun 4:15 PM
Frightening scenes

CAPITOL SQUARE
10005 - Jasper Avenue • 422-1263

JERRY MAQUIRE
Daily 7:00, Mat/Sat/Sun 2:10 PM
Coarse language & sexual content
DONNIE BRASCO
Daily 7:10, 9:35, Mat/Sat/Sun 2:20 PM
Violent scenes and coarse language throughout
SHINE
Daily 9:45 PM
Brutal violence throughout
SCREAM
Daily 9:25 PM
Not suitable for young children
DOUBLE TEAM
Daily 7:20, Mat/Sat/Sun 2:30 PM
THE ENGLISH PATIENT
Daily 8:00; Mat/Sat/Sun 2:00 PM
Sexual content

WHITEMOUNT CROSSING
1100 - 166 Street • 434-3088

LIAR, LIAR
Daily 7:00, 9:10; Mat/Sat/Sun 2:00, 4:10 PM
Coarse language, suggestive scenes
DEVIL'S OWN
Daily 7:20, 9:40 PM
TURBO: A POWER RANGERS ADVENTURE
Mat/Sat/Sun 2:20, 4:40 PM
INVENTING THE ABBOTTS
Daily 7:15 PM; Mat/Sat/Sun 2:15, 4:30 PM
THAT OLD FEELING
Daily 7:10, 9:20; Mat/Sat/Sun 2:10, 4:20 PM
Suggestive scenes, not suitable for children
ANACONDA
Daily 7:30, 9:30; Mat/Sat/Sun 2:30, 4:50 PM
Disturbing scenes, not suitable for preteens
DOUBLE TEAM
Daily 10:00 PM
MICHAEL'S NAVY
Daily 7:40, 9:50; Mat/Sat/Sun 2:40, 5:00 PM
No passes accepted

WESTMOUNT 4
111 Ave. & Great Road • 432-7343

LIAR, LIAR
Daily 7:20, 9:20; Mat/Sat/Sun 2:00, 4:30 PM
Coarse language, suggestive scenes. Presented in Digital Theatre Sound
THAT OLD FEELING
Daily 7:10; Mat/Sat/Sun 2:20, 4:25 PM
Suggestive scenes, not suitable for young children
ANACONDA
Daily 7:30, 9:00; Mat/Sat/Sun 2:30, 4:40 PM
DEVIL'S OWN
Daily 9:30 PM
Violent scenes and coarse language
MICHAEL'S NAVY
Daily 7:00, 9:10; Mat/Sat/Sun 2:10, 4:30 PM
No passes accepted

VILLAGE TREE MALL
Corner Hwy. 83 & Albert St.
St. Albert • 659-1212

JERRY MAQUIRE
Daily 6:45, 9:25 PM
Mat/Sat/Sun 2:00 PM
Coarse language and sexual content
JUNGLE JUNGLE
Daily 7:10
Mat/Sat/Sun 2:25 PM
LIAR, LIAR
Daily 7:15, 9:15
Mat/Sat/Sun 2:20 PM
Coarse language, suggestive scenes
RETURN OF THE JEDI
Daily 7:00, 9:30
Mat/Sat/Sun 2:00 PM
ANACONDA
Daily 7:15, 9:35
Mat/Sat/Sun 2:15 PM
Frightening scenes
THE SAINT
Daily 7:25, 9:45
Mat/Sat/Sun 2:15 PM
DOUBLE TEAM
Daily 7:35, 9:55
Mat/Sat/Sun 2:25 PM
MICHAEL'S NAVY
Daily 7:05, 9:25
Mat/Sat/Sun 2:05 PM
No passes accepted
8 HEADS IN A DUFFLE BAG
Daily 7:30, 9:30; Mat/Sat/Sun 2:30 PM
Coarse language
THAT OLD FEELING
Daily 7:25, 9:40; Mat/Sat/Sun 2:20 PM
Suggestive scenes, not suitable for young children
MURDER AT 1600
Daily 7:00, 9:30 PM
Mat/Sat/Sun 2:10 PM
Violent scenes

CLAREVIEW TOWN CENTRE
4111-121 Avenue • 472-6600

THE ENGLISH PATIENT
Daily 8:00 PM
Sexual content
RETURN OF THE JEDI
Daily 7:05, 9:25, 9:40
Mat/Sat/Sun 4:15 PM
Presented in digital theatre sound
LIAR, LIAR
Daily 7:10, 9:30, 9:50
Mat/Sat/Sun 4:10 PM
Coarse language, suggestive scenes
Presented in digital theatre sound
DEVIL'S OWN
Daily 2:15, 7:25, 9:45 PM
Mat/Sat/Sun 4:25 PM
Violent scenes and coarse language
TURBO: A POWER RANGERS ADVENTURE
Daily 2:35
Mat/Sat/Sun 4:55 PM
INVENTING THE ABBOTTS
Daily 7:25, 9:40, 9:55
Mat/Sat/Sun 4:40 PM
THAT OLD FEELING
Daily 7:20, 9:30, 9:50
Mat/Sat/Sun 4:30 PM
Suggestive scenes, not suitable for young children
Presented in Digital Theatre Sound
DOUBLE TEAM
Daily 7:30, 9:50; Mat/Sat/Sun 4:20 PM
Frightening scenes
DOUBLE TEAM
Daily 2:45, 7:40, 10:00 PM; Mat/Sat/Sun 5:00 PM
8 HEADS IN A DUFFLE BAG
Daily 2:40, 7:35, 9:35; Mat/Sat/Sun 4:50 PM
Coarse language
MICHAEL'S NAVY
Daily 2:00, 9:15; Mat/Sat/Sun 4:15 PM
No passes accepted
Presented in Digital Theatre Sound

CINEMAS 6
10000 - 166 Street • 444-1829

OPEN NIGHTLY 6:15, 7:15, 9:15 PM
ILLUS & REAL 7:15 PM
Mat/Sat/Sun 2:35 PM
METRO
Daily 9:45 PM
Sexual content
101 DALMATIANS
Daily 7:05 PM; Mat/Sat/Sun 2:10 PM
RELIQ
Daily 9:55 PM
Gory violence throughout
DANTE'S PEAK
Daily 7:10 PM; Mat/Sat/Sun 2:35 PM
BEVERLY HILLS NINJA
Daily 7:05 PM; Mat/Sat/Sun 2:10 PM
PEOPLE VS LARRY FLYNT
Daily 9:00 PM
Sexual content & coarse language, not suitable for preteens
BOOTY CALL
Daily 7:30 PM
Sexual content, coarse language throughout
STARWARS
Daily 6:55, 7:10, 9:35 PM; Mat/Sat/Sun 2:00 PM
EVITA
Daily 6:45, 9:15 PM
BEAUTIFUL & THE BEAST
Daily 7:15, 9:25 PM; Mat/Sat/Sun 2:20 PM

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...WORDS THAT MIGHT IMPRESS

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PLUS SPECIAL GUESTS

CHIXDIGGIT! AND KING LETTUCE

Sunday, April 27

Polish Hall

10960 • 104th Street

SHOWS 7 PM
SHOWS 8 PM
ALL AGES
& GROUPS

Night Clubbing

Listings are FREE • VUE • 432-2889 • Deadline 3:00 pm Friday

ALTERNATIVE**CAFE LA GARE**

8104-103 St. 433-5138

every FRI: Hy-Phy-Nyte

FRI 25: Alter States Party

CITY HALL

1 Sir Winston Churchill Sq. 488-9838

MON 28: INTERACTION/REACTION: Ken

Gregory, Shawn Pinbeck, Steve

Heimbecker, Raylene Campbell, Jay Lind, Ian

Knopke and more.

THE CURR

10145-104 St. 420-6811

every FRI-SAT: DJ Deep Sky, DJ Dragon, DJ

Spider

CHAZ FOX

5552 Calgary Trail South, 414-6340

every SAT: Kerri Anderson's Crazy Fox Sessions

DIAMWOODS

SUB. U of A. 420-8522

SAT 26: Matthew Sweet, Bloody Chiclets

LOLA'S

8230-103 St. 436-4793

every THU: Soothing Acid Jazz

POLEST HALL

10960-104 St. 439-3729

SUN 27: Social Distortion, Chixdiggit, King

Lettuce (ALL AGES, licensed)

PUBLIC DOMAIN

10167-112 St. 423-7860

every TUE: Gothic with DJ Simonella

every WED: Urban Grooves with DJ RS

every THU: Trashera Old & New School Punk

every FRI-SAT: DJ Vegas & DJ JD Disleak

every SUN: Slaughter Hardcore with DJ JD

Disleak

RENN

10551-82 Ave. 433-3600

every SUN: DJ Big DaDa

every MON: Delicious DJ Brian

every TUE DJ's Dwight Scorum & Chuck Rock

every WED: Black Wednesday Scary Music

for Scary People with DJ Black

every THU: Upstairs-Classic 80's with Mikey

Doing That Flashback Thing

every THU: Downstairs-DJ Code Red

every FRI-SAT: DJ Mikee

SAT 19: Gob, Another Joe (ALL AGES)

SAT 19: Gob, Ten Days Late, Body Jar

SAT 26: Battle of the Beer Bands with the

Real McKenzies and LAMS

SUN 27: BMG Music DJ Competition

THE NEW

10030-102 St. 423-7820

SAT 19: Greyhound Tragedy, the Maybelines

MON 21: Shonen Knife, Pluto, Cockeyed

Ghost

THU 24: Slowburn, Bullproof

FRI 25: Molly's Reach, Welcome

SAT 26: Hyperspydie CD Release Party, Poser

THE WOOLY

Private Member's Club, 10345-104 St. 426-3150

every THU: DJ Big Dada

BLUES & ROOTS**B STREET BAR**

9210-34 Ave. 439-3301

FRI 18-SAT 19: Terry Lodge

FRI 25-SAT 26: Sophie & the Shuffle Hounds

BAR'S PUB

2831 Fort Rd. 473-8705

every THU-SAT: Jucy Mickey

every SUN aft: Jam

BLUES ON WHITE

10329-82 Ave. 439-5058

every SAT: Blues Jam

THU 17-SAT 19: Robbie Laws & the Urban

All-Stars

SUN 20: Singer/Songwriter Competition

with Terry Morrison

MON 21-SAT 26: Rockin' Highliners

THU 24: Rodkin' Highliners CD Release Party

SUN 27: Singer/Songwriter Competition

with Kevin Cook

BUROPHILIA

3226-82 St. 462-1888

SUN 20: Rob Taylor

CITY MEDIA CLUB

6005-103 St. 433-5183

THU 17: Folk Open Stage

FRI 18: Tim Williams, Triplicats

SAT 19: Mykal Ammar Group

FRI 25: Painting Daisies, Invisible Jug Band,

Ben Spencer

SAT 26: Harbord Trio

COMET

10407-82 Ave. 433-1969

every SUN: Acoustic Open Stage with Joe

Birede & Toni-Rae

THU 17: the Corb Lund Band

COUNTRY KITCHEN

137 Ave & Fort Rd. 496-7425

FRI 18-SAT 19: Stan Thomas

FRI 25-SAT 26: Kris Craig & George Taylor

DEZIO URBAN LOUNGE

8111-105 St. 439-3388

every THU: Friends of Azul

EDMONTON PUBLIC LIBRARY

7 Sir Winston Churchill Sq. Theatre, 454-6932

SAT 19: Loretto Reid & Brian Taheny

FRI 25: Khao Chi, Eptemba

FATWOZ

6104-104 St. 437-3633

every WED: Koliger Rault Band Host: Open Jam

FRANCO'S

6627-177 St. 444-2424

SAT 19: Uptown Shuffle

GENERATIONS

6402-118 Ave. 471-0887

FRI 18: Sophie & the Shufflehounds

GRINDER

10957-124 St. 453-1769

SAT 19: Caedmon

LA BARBARA

10238-104 St. 424-5939

FRI 18-SAT 19: Los Caminantes

LOLA'S

8230-103 St. 436-4793

every WED: Jeff Hendrick's New York Groove

LUNAR BLUES

10805-105 Ave. 420-0200

every WED: Rough N' Ready Billy Joe Green

Band Blues Jam

MAMBO'S

4990-92 Ave. 466-8652

every THU: Lionel Rault & Gary Bowman

MISTY ON WHITE

104588-82 Ave. 433-3512

every MON-Open Stage

MURPHY WATERS

8211-111 St. 433-4390

FRI 18-SAT 19: Bill Bourne

FRI 25-SAT 26: the Headhunters

ROSIE'S

10604-101 St. 423-3499

every SUN: Unplugged Open Stage, by Jace

SABINA'S

10158-97 Ave. River Valley, 421-8904

every WED: Folk Open Stage

SCILLIAN PASTA BUTCHER

11239 Jasper Ave. 488-3838

FRI 25-SAT 26: Miguel Neri

SIDETRACK CAFE

10333-112 St. 421-1326

THU 17: Texas Flood

FRI 18-SAT 19: the Hopping Penguins

SUN 20: The Velvet Olives

MON 21: Open Stage hosted by Painting Daisies

TUE 22: the Velvet Olives

WED 23: Band vs. Band with Juggernaut,

Sweet Alibi, Curve Ballaby

THU 24-FRI 25: the Spirit Merchants, Hlway 2

SAT 26: the Kit Kat Club

STRATHERN PUB

9514-87 St. 465-5478

FRI 18-SAT 19: the Cats

TJ MAX

10805-105 Ave. 413-9454

every FRI-SAT: Open Stage with the Panheads

UNCLE GLENN'S

7666-156 St. 481-3192

FRI 18-SAT 19: Rob Taylor

FRI 25-SAT 26: Darrell Barr & Gordy Matthews

UPTOWN FOLK CLUB

Christ Church, Parish Hall, 12116-102 Ave. 488-6649

FRI 25: Open Stage, Annual Mtg, CKUA

Fundraiser

COUNTRY**HELY BORN'S**

16625 Stony Plain Rd. 484-7751

THU 17-SAT 19: Gene Friske

MON 21-SAT 26: Gene Friske

ENLIVEN

Northland's, 451-8000

THU 24: Vince Gill

PIGGLER'S ROOST

8906-99 St. 461-1358

every MON: Open Stage & Jam

every WED: Bluegrass Jam Session

every THU: Old Time Fiddle Jam Session

PUNKS SALOON

16648-109 Ave. 444-7474

THU 17-SUN 20: Shameless

TUE 22-SUN 27: Yahoos

BATTLEMADE SALOON

9261-34 Ave. 436-1569

THU 17-SAT 19: Nadine

TUE 22-SAT 26: Shameless

SANDY MOTOR INN

12340 Fort Rd. 474-5476

every FRI-SAT: Second Chance Band

every SUN: Jam

SNOW CONFERENCE CENTRE

9797 Jasper Ave. 451-8000

SAT 19: Mark Chasnut, David Lee Murphy,

Rick Tippet

WILD HORSE

16625 Stony Plain Rd. 484-7751

THU 17-SAT 19: Saylor Reins

MON 21-SAT 26: Saylor Reins

WILD WEST

12912-50 St. 476-3388

every SAT aft: Jam; every MON: Jam

THU 17-SAT 19: Eli Barsi

MON 21-SAT 26: Twister

POP & ROCK**BLACK DOG**

10425-82 Ave. 439-1082

every SAT aft: Hair of the Dog

SAT 19: Shell Neufeld, Luann Kowalek, Greg

Johnston

SAT 26: Dale Ladouceur

BOILER WEST

15120 Stony Plain Rd. 484-6589

SAT 19: Rough & Ready Billy Joe Green Band

BROKEN SAT BEER FEST

Sherwood Pk Sportsplex, 2025 Oak St. 449-6510

SAT 26: the Howlers

CLUB CAR LOUNGE

11948-127 Ave. 451-1498

FRI 18-SAT 19: Secret Lives

FRI 25-SAT 26: Triple Dare

CRATTY FOX

5552 Calgary Trail South, 414-6340

THU 17: Jam with Wayne Ailichin & Kerri

Anderson

SAT 19: Kris Gregersen & Kerri Anderson

THU 24: Jam with Kerri Anderson &

Company

FRI 25-SAT 26: Tar Baby

DOG & DUCK PUB

180 Mayfield Common, 489-7766

every SUN: Open Jam with QED

every TUE: Battle of the Bands

FRI 18: QED

SAT 19: Joe Rockhead & the Volunteer Fire

Dept.

FRI 25-SAT 26: Radio Flyer

GATOR'S

Regency Hotel, 75 St & Argyle, 465-7931

THU 17-SAT 19: Dash Riprock

WED 23: Reckless Angels

THU 24-SAT 26: Tacey Ryde

KERNE & ORAGON

421-8920

THU 24-FRI 25: Rob Taylor Duo

KEE N' TIGGY'S

10620-82 Ave. 433-9411

every WED: Ultimate Jam Sessions

ITALIAN CULTURAL CENTRE

14230-133 Ave. 422-7263

SAT 19: the Kit Kat Club

KINGS KNIGHT PUB

9221-34 Ave. 433-2599

every WED: Fast Freddy & the Knights of the

Round Table

FRI 18-SAT 19: Six Figures

FRI 25-SAT 26: Sideshow Bob

LA RONDE
Crowne Plaza, 10111 Bellamy Hill, 428-6611
every THU-SAT: John Fisher & Johanna Silanpa

WIMA'S
10139-124 St. 482-3531
FRI 18-SAT 19: Andrew Glover, piano
FRI 25-SAT 26: Bryan Sim/Errol Zastre Duo

SELECT
Manulife Place
FRI 18-SAT 19: Chris Andrew Trio with Kelly Bodnarчук
FRI 25-SAT 26: Sue Moss Quartet

YARDBIRD SUITE
10203-86 Ave. 432-0428
every TUE: Open Jazz Jam
FRI 18: Mike Downes Quartet
SAT 19: Sue Moss Quartet
FRI 25: Mike Allen Quartet
SAT 26-SUN 27: EBBs Big Band

LOCAL PUBS

CROWN & DERRY
13103 Fort Rd. 478-2971
THU 17-SAT 19: Yves Lacroix
THU 24-SAT 26: Richard Blaze

DOG & DUCK PUB
180 Mayfield Common, 489-7766
every SUN: Open Jam with QED
every TUE: Battle of the Bands
FRI 18: QED
SAT 19: Joe Rockhead & the Volunteer Fire Dept.

LION'S HEAD PUB
4440 Calgary Trail, 437-6010
every SUN: Square Dog Jams
THU 17-SAT 19: Tony Dizon
MON 21-SAT 26: Doug Stroud

TJ MAX CAFE
10805-105 Ave. 413-9454
every FRI-SAT: Open Stage hosted by the Pan Heads

KARAOKE

BAR BAR'S
7522-178 St. 481-7474
every other WED & SUN: Karaoke

BAR-B
4249-23 Ave. 461-2244
every THU & SAT: Karaoke

BEAUJOLAIS LOUNGE
5017-50 St. 929-5515
every FRI: Karaoke

BILLY BOB'S
Continental Inn, 16625 Stony Plain Rd. 484-7751
every TUE: Karaoke

BLUE QUILL
326 Saddleback Rd. 434-3124
every SAT: Karaoke

BOJEN WEST
15120 Stony Plain Rd. 484-6589
every TUE-SAT: Karaoke; SUN: Karaoke Contest

CHICAGO JOE'S
11405-95 St. 479-4040
every THU: Karaoke

CHRISTOPHER'S
86 St & Milbourne Rd. 433-5794
every TUE: Karaoke

CLIFF CLAYTON'S
9710-105 St. 424-1614
every FRI: Fantastic Karaoke

CRATY FOX
5552 Calgary Trail South, 414-6340
every THU: Ladies Night Karaoke

CROWN & DERRY
Neighborhood Inn, 13103-Fort Rd. 478-2971
every TUE: Karaoke

DANNY HICKSLEY'S
89 St & 28 Ave. 469-4433
every TUE: Karaoke

FRANKIE Y'S
3046-106 St. 437-1887
every WED & FRI: Karaoke

KAB POMP
114 St & 102 Ave. 488-4843
every TUE-WED: Karaoke Show

KING LAMMER
10044-82 Ave. 433-5794
every THU & SUN: Karaoke

LIBERTY LOUNGE
5104-93 St. 434-4484
every SAT: Karaoke

OLLY'S
9945-50 St. 466-3232
every MON & FRI: Karaoke

POM WHISTLE
9912-82 Ave. 432-0188
every WED & SAT: Karaoke

POLAR PUB
6825-83 St. 413-1883
every MON: Karaoke

RAINBOW PUB
4005 Calgary Trail N., 461-0276
every WED-THU: Karaoke

THE BOOBY
Private Member's Club, 10345-104 St. 426-3150
every MON: Karaoke

ROSARIO'S
11715-108 Ave. 447-4727
every THU: Karaoke

ROSE'S
10604-101 St.
423-3499
every WED-SAT: Karaoke

SHAKESPEAR'S
10306-112 St. Upstairs, 429-7234
every SUN: Karaoke

THE KE-KE
10123-112 St.
423-3838
every MON: Karaoke

SPORTSMAN'S
145, 8170-50 St. 462-6565
every TUE: Karaoke

WILD HORSE SALOON
Continental Inn, 16625 Stony Plain Rd. 484-7751
every MON, SUN: Karaoke

WILD WEST
12912-50 St. 476-3388
every TUE: Karaoke

WINDMILL
101 Milbourne Mall, 462-6515
every SUN: Karaoke

LIVE COMEDY

THE YURS
Bourbon St. WEM, 481-YUKS
THU 17-FRI 18: Jim McAleese, Dean Kanji, Rick Currie
FRI 25: SPCA Benefit with Bud Anderson

CLUB NIGHTS

1001 NIGHTS
10018-105 St. 448-1001
every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech

BOUTERS
Kingsway Inn, 10812 Kingsway Ave. 479-4266
every TUE-SAT: DJ Kelly

CLUB LA
Leduc, 5705-50 St. 986-4018
every MON, WED-SAT: DJ Stretch

THE N'IGGY'S
10620-82 Ave. 433-9411
every THU: Student's Night

JOK SPORTS BAR
15327-97 St. 476-6474
every WED: NHL Night with the Bear

KINGS NIGHT PUB
9221-34 Ave. 433-2599
every THU: the Bear's Sled Dog Hosts Canadian Rocks Thursdays

OLLY
117258 Jasper Ave. 488-0235
every MON: Morbid Mon with DJ Cryptic Calvin; every TUE-DJ Ian Toxicated and DJ CD Skips; every WED: Dangerous Curves Lingerie Show; every THU: 80's Retro with DJ Spiderman and DJ Spin Doctor; every FRI-SAT: DJ Ian Toxicated and DJ Spin Doctor; every SUN: DJ Ian Toxicated and DJ CD Skips

PUBLIC DOMAIN
10167-112 St. 423-7860
every TUE: Gordie with DJ Simonella
every WED: Urban Grooves with DJ RS
every THU: Trashateria Old & New School Punk
every FRI-SAT: DJ Vegas & DJ JD Distexik
every SUN: Slaughter: Hardcore with DJ JD Distexik

WEM'S
WEM, 481-6420
every SUN-WED: DJ Kenny K. Top 40
THU 17: Ladies Night, "Cosmic Bowl Night"

ROCK CENTRAL STATION
Kingsway Inn, 10812 Kingsway Ave. 479-4266
every SUN: Jam Night

SHAKESPEAR'S
10306-112 St. Upstairs, 429-7234
every FRI: Women Only
every TUE: Blind Draw Darts Jitney

SPORTSMAN'S CLUB
5706-75 St. 413-8333
every Night: Dancing with DJ G

QUINN
10505-82 Ave.
439-8594
every WED: Warthog Wednesday

CLASSICAL

ALBERTA COLLEGE CONSERVATORY OF MUSIC
Muttart Hall, 10050 Macdonald Dr 425-7401
SAT 19: Faculty Recital

CHANGE FOR CHILDREN
Robertson-Wesley Church, 10209-123 St. 434-8105
SUN 20: Benefit Concert for Brazil's Street Children

EDMONTON SYMPHONY ORCHESTRA
Jubilee Auditorium, 451-8000
THU 17: the Lighter Classics-Stéphane Lemelin
SAT 19: Saturday for Kids-a Touch of Brass

EDMONTON OPERA
Jubilee Auditorium, 451-8000
SUN 20: the Daughter of the Regiment-Overture
SAT 26: the Daughter of the Regiment

FESTIVAL PLACE

100 Festival Way, 449-3378
SAT 19: Joseph Lai-Pianist

RICHARD KATOWI BIRMERS
All Saint's Cathedral, 10035-103 St. 473-3737
FRI 18-SAT 19: Remembering the Masters

WESTWOOD UNITARIAN CHURCH
11135-65 Avenue, 439-8339
FRI 25: the Griffin Consort



DOG & DUCK PUB
180 Mayfield Common

170 St. at
Stony Plain Rd.
(next to Country
Kitchen Restaurant)

"Your place in the
west end for
great live music."

Friday
April 18

Q.E.D.

Saturday
April 19

JOE ROCKHEAD
& the VOLUNTEER
FIRE DEPT.

April
25 & 26
RADIO FLYER
with a Tribute to THE EAGLES

May
2 & 3
SIDESHOW BOB

EVERY TUESDAY
THE WORLD FAMOUS
DOG 'N' DUCK
BATTLE OF THE BANDS
GREAT PRIZES FOR
WINNING BANDS

**EVERY
SUNDAY NIGHT
OPEN JAM**
FEATURING
HOUSE BAND

Q.E.D.

LIVE MUSIC IS REAL MUSIC

100 POINTS OR SPECIAL WHEN LIT

100 POINTS OR SPECIAL WHEN LIT

MAKING NEXT LETTER SPECIAL

ON NEXT LETTER WHEN LIT

Every Wednesday Bring Your Own Bottle

HOT LINE

Apr 17 • RAKE plus The BRYNS
Apr 18 • PERCEPTUAL DISTORTION, LURE, BROKEN NOSE
Apr 19 • Hockey Team Fundraiser
Apr 24 • NICKELBACK plus RAKE
Apr 25 • NOISE THERAPY, ELENN, KING FU GRIP

3 BALLS PER GAME

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Surrey No Mimosas • Tel: 433-0880

THE JOE'S
WE HAVE IT ALL!

APRIL 17-19
The Joes

SMOOTH TUESDAY
Mykal Ammar Band
APR. 22

EVERY WEDNESDAY
JAM NITE
WITH YOUR HOST STEVE HOY
(Bring your axe!)

EVERY THURSDAY
is STUDENTS' NIGHT
SHOW YOUR I.D. AND GET HAPPY HOUR PRICED FOOD & DRINKS!

renford inn on whyte
433-9411 10620 82 ave.

April 25 & 26
RADIO FLYER
with a Tribute to THE EAGLES

May 2 & 3
SIDESHOW BOB

EVERY TUESDAY
THE WORLD FAMOUS
DOG 'N' DUCK
BATTLE OF THE BANDS
GREAT PRIZES FOR
WINNING BANDS

**EVERY
SUNDAY NIGHT
OPEN JAM**
FEATURING
HOUSE BAND

Q.E.D.

It's Exactly What's Going On Out There

E-town Live

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

GALLERIES — SHOWS OPENING/ EVENTS

CITY HALL

City Rm, Sir Winston Churchill Sq., 496-8256
EDMONTON ART CLUB: April 21-30. ART FOR THE EYES. ART FOR THE EYES. Featuring art and music. WED. Apr 23, 7:30 PM

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 492-6223
THU 24: Seniors afternoon tour of the new Inuit art exhibit. 2:30-4 PM

ELECTRONIC DESIGN STUDIO

12419 Stony Plain Road, 482-1402.
IN TANDEM: Recent works in porcelain & stoneware by Jim Edzard; works on paper by Helen Hadala. Until May 10.

FAIR GALLERY

U of A, 1-1 Fine Arts Bldg, 112 St, 89 Ave, 492-2081

COMING OUT: Work from the U of A Bachelor of Design graduating class. Apr 15-27. Opening reception, THU, Apr 17, 7-10 PM.

GRANT MACLEAN

GMCC, Studio 109/113, Jasper Place Campus, 10045-156 St., 497-4321

NEGATIVE SPACE: Art of graduating students of the Fine Arts Program. Apr 21-24. Opening reception, FRI, Apr 18, 7-9 PM.

MISERICORDIA HEALTH CENTRE

16940-87 Ave, Garden Court Cafeteria, 484-8811, ext 6475

ART REMEDIES: Recent work by students from Anna's Upstairs Art School. Apr 22-June 30

INTIUMA ART GALLERY

9722-102 St., 488-9838

INTERACTION/REACTION: Computer Interactive Performance and Installation, by Audio Installation Artist Ken Gregory. Artist talk, WED, Apr 23, 7:30 PM.

REBAR

10551-82 Ave, 488-3476
BAND BRAINS: Art by Spyder Yardley-Jones. TUES, Apr 29, 6-8 PM.

SCOTT GALLERY

10411-124 St., 488-3619
NEW LANDSCAPES: Paintings on canvas and paper, by Gerald Faulder. Apr 19-May 7. Opening reception SAT, Apr 19, 1-4 PM.

SNAP PRINT GALLERY

10137-104, back of Latitude 53, 423-1492
INSIDE OUT: Photographs by Marlene MacCallum. Until April 26. Opening reception THU, April 17, 7-10 PM. Artists lecture 7:30 PM.

ST. ALBERT PLACE

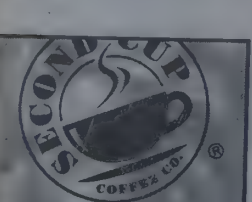
Lobby, 5 St. Anne St. St. Albert, 460-4324
THE PAINTERS TEA PARTY: St. Albert Painters' Guild Art Member Show. Apr 25-27. Opening reception FRI, Apr 25, 7:30-10 PM.

ART GALLERIES

ARDEN GALLERY

215-6 Carnegie Dr, Campbell Business Park, St. Albert, 419-2676
http://www.compusmart.ab.ca/bozena/arden.htm

CARTOON EXHIBITION by Michael V. Czaczky, ANGELO MARINO LE: Sports figures, prints.



149th Street
Friday, Apr. 18
Sim & Zastro
8902 - 149 Street
481-1238

Jasper Avenue
Saturday, Apr. 19
Broc McQueen Quartet
11210 - Jasper Avenue
421-4480

Whyte Avenue
Tuesday, Apr. 22
Caesar & Marcos
10402 - 82 Avenue
439-8097

WHERE THE WORLD STOPS
FOR JUST A SECOND

ARTISTICALLY SPEAKING ART STUDIO

Callingtonwood Sq., 6717-172 St., 487-6559

Paintings and sculptures by Jean Birnie.

THE ARTISTS MARKET PLACE

Westmount Shopping Centre, 111 Ave, Groat Rd. 908-0320

ERNST HOLM: New abstract works. 'til May 2.

ASH STREET GALLERY

913 Ash Street, Shawanook Park, 467-1905
SWING OF SPRING: Members of Art Society of Strathcona County.

BEARCLAW

10403-124 St., 482-1204
New arrivals of Inuit sculpture.

BIGBROS

12310 Jasper Ave., 482-2854.
CELEBRATING CINABAR: First show in new location, Bey Thos figurative paintings and monographs. Until Apr 24.

DIAGNOSIS UPILL

10332-124 St., 488-4445
GROUP SHOW: Until Apr 19.

EAGLE ONE GALLERY

202, 9644-54 Ave., 435-5384
GRACE JANE: Mixed media works. Thru April.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq., 423-6223
WIKKY ALEXANDER: BETWEEN DREAMING AND LIVING: Installation and photographs based on fantasies we build for ourselves. Until June 15.

DISREPRESENTATION: An exploration of the range of abstract art currently being produced in Alberta, from pure abstraction and the reactions to it, to independent explorations. Until June 15.

NEW ACQUISITIONS: Works recently acquired by the gallery either through donation or purchase. These acquisitions reflect the gallery's priority for historical and contemporary Alberta art. 'til June 15.

THE POOL FOUNDATION GIFT: A new Permanent Collection Exhibition. A survey of Canadian art from the early 1800s to present. Curator: Bruce Grenville. Ongoing.

PROJECT ROOM: #12, THE HUMAN FORM IN CONTEMPORARY INUIT ART: Sponsored by the Bearclaw Gallery and an anonymous supporter. Until May 18.

FOTER GALLERY

Stanley A. Mithel Library, 7 Sir Winston Churchill Sq., 496-7070

THE SCIENTIFIC LANDSCAPE: Loan from EAG, includes works from Jacques Rioux, Karen Brownlee, Jim Davies. Until Apr 28.

THE FRINGE GALLERY

BSMT, 10166 Whyte Ave., 432-0240
ICONOGRAPHY II: Installation, mixed media by Brent Irving. Until Apr. 30.

THE FRONT

12312 Jasper Ave., 488-2952
Linda O'Neill, landscape paintings, PORCELAIN VESSELS: Akiko Kohana. 'til Apr 26.

GALLERY DE JONGE

27022A Highway 16, Spruce Grove, 962-9505
Group exhibition, gallery artists.

GALERIE WOLTJEN

http://www.woltjenart.ca
Exhibit on the Internet World Wide Web.

MURRAY BLOOM

208 Empire Bldg, 10080 Jasper Ave., 429-5066
SPRING SHOW: Featuring works by Francesco Clemente, Mimmo Paladino, Julio Larraz, Barbara Ballachey et al. Until Apr 26. Gallery open 11-5 WED & SAT and by appointment.

HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St., 426-4180
DEATH WITHOUT BODIES: Works by Leslie Thompson. Until Apr 26.

INK GALLERY

10624-82 Ave., 433-6834
New water colors by Carol Hama. 'til Apr 28.

INNOVAGE

Bonnie Doon Shopping Centre, 914-3911
Featuring nine local designers.

JAKE'S PICTURE FRAMING & GALLERY

10145-104 St. Main & 2nd Fl., 426-4649
Water colors and pastels by Artist Ellen Fry.

KAMENA GALLERY I

7510-82 Ave., 944-9497
Northern Images by Willie Wong. Wildlife prints by various artists.

KAMENA GALLERY II

9939-170 St., 413-8362
Originals and prints by Larisa, Terry O'Connor, David Kieller, Kee Wong et al.

LATITUDE II

10137-104 St., 423-5353
THE MEDICINE CHEST PROJECT: by Manitoba artist Helene Dyck. Until Apr 26.

MANIFESTO

10043-102 St., 423-7901
TRUE MUMMY: In conjunction with Northern Light Theatre, an installation featuring eight artists reflect the themes found within the play. Thru April.

MARUSHA'S GALLERY

9921 Jasper Ave., MacDonald Place, 413-4575
Abstracts by Violeta Bogdan: MICHAUD: VISION OF FORT EDMONTON: by Richard Dixon. Spiritual works by Jan Rosgen. Florals by Patt Kishiy Mats. BIRDS AND BUTTERFLIES by Norman Knott. Thru Apr.

MC MULLEN GALLERY

U of A Hospital, 8440-112 St., 492-4211
WILLIAM R. SINCLAIR AND LOCAL ARTISTS IN SUPPORT OF THE UNIVERSITY HOSPITAL FOUNDATION: Patricia McEvoy, Gloria Mok, Henry Shimizu, Sylvia Blashko, Neil Lazaruk, Maureen Harvey, Alfred Schmidt, Mary Masters, et al. Until May 3.

MISERICORDIA HEALTH CENTRE

16940-87 Ave., 484-8811, ext 6475
South wing dayward corridor.

C.W. CARSON: Mixed media works, images taken from art history and pop culture, using recycled materials and images. Until May 19.

OFF THE WALL: Works in clay by Lil Cadman. Until May 21.

MUSE HERITAGE MUSEUM

ScAlbert Pl, 5 St. Anne St. St. Albert, 459-1528
PANGNIRTUNG PRINTS: HERITAGE AND SURVIVAL: Printmaking works of fourteen Inuit artists recall a past way of life.

Photographs of commercial whaling in the Arctic in the early 20th century. From the Winnipeg Art Gallery. Until Apr 27.

JUNGLE FEVER: Interactive exhibit from Science Alberta. > end June.

PILOTS OF THE PURPLE TWILIGHT: WOP MAY AND BUSH PILOTS IN ALBERTA: Memorabilia and photographs relating to Wop May, Roy Brown, Leigh Britton, Grant McConachie and Punch Dickins, among the greatest pilots ever to fly in Canada. > end May.

MUTTART CONSERVATORY
9626-96A St., 496-8755
Floral watercolors. Until June 1.

OPPFENTHAUSEN

5411-51 St., Stony Plain, 963-2777
Landscapes by Paul Bradi; Portrait paintings by Terry McCue; Porcelain bowls by Patricia Prince; Jewellery by Simon Wroot.

ORIGINAL ART GALLERY

Grandin Mall, 22 Sir Winston Churchill Ave., 460-4324
VIRTUAL REALITY—IMAGINARY LANDSCAPES OF WESTERN CANADA: Watercolors 28 ink paintings by Ron Taylor and Robert Hall. 'til May 3.

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert, 460-4310
VEILED RECONCILIATION (FLO): Holly Newman joins two worlds, the domestic environment and nature using materials from the natural outdoor world and the inside world creating "nature indoors". Until May 3.

ROWLES AND COMPANY LTD.
Coopers & Lybrand Tower, Mezzanine Level, 10130-103 St., 426-4035

Recent works by Charlie Moses, water colors by Barb Brooks, Sigrid Behrens, Eva Bartel, acrylics by David Seghers, Angela Grootelaar, oils by Arlene Wasynchuk and Linda O'Neill. Thru Apr.

Commerce Place Galleria, 10155-102 St. Oils by Gordon Harper. Thru Apr.

Westin Hotel, The Pradera, 10135-100 St. Pastels by Audrey Plannmuller. Thru Apr.

SERENDIPITY GALLERY & FRAME SHOP

9860-90 Ave., 433-0388
CHANGING FACES — CHANGING PLACES ALBERTA FARM AUCTIONS '96-'97: New paintings by Richard Rogers. 'til Apr. 14.

SPECIAL-T-GALLERY

284 Saddleback Rd, 437-1192
A BREATH OF SPRING: Cindy Barratt, Sophia Podryhla. Until Apr 30.

VANDERLEELIE

10344-134 St., 452-0286
Solo exhibition of recent paintings by Jonathan Forrest. Until Apr 28.

VICTORIA ART GALLERY

Victoria School, 1020-108 Ave., 426-3010
Sculpture and ceramics featuring Victoria students 3-D art works. Apr > end May.

WEST END

12308 Jasper Ave., 488-4892
OLD QUEBEC REVISITED: An exhibition of new work by St. Gilles. Until Apr 23.

CRAFT SHOWS

ALBERTA CRAFT COUNCIL
10106-124 St., 488-6611
Cloth constructions and paintings by Wendy Toogood. Until Apr. 26.

GRACE MARTIN SCHOOL

8210-36 Ave., 462-7121
Craft Fair, fund-raiser for the Grace Martin Parent Association. Local artists and live music provided by Polka King Terry Triska. SAT, Apr 19, 10 AM-5 PM.

MUSEUMS/DISPLAYS

ALBERTA AVIATION MUSEUM
11410 Kingsway Ave., 453-1078
Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM

24215-34 St., 472-6229
Housed in the railway station built at St. Albert in 1909.

BISTRO WEBB

8711-82 Ave., 486-6983
www.ouest.com/reportage, www.ouest.com
CANADA'S AVIATION HALL OF FAME
Reynolds Alberta Museum, Hwy 13, 361-1351
A tribute to the people who pioneered and advanced aviation in Canada.

CITY HALL

Sir Winston Churchill Sq., City Rm, 496-8256
1997 Corporate Display Show now on view. Display of Hull Out Town City > Ongoing. THE BAHAI FAITH: Photos depicting the community service of the Baha' Faith. Apr 21-30.

EDMONTON PUBLIC SCHOOLS

ARCHIVES & MUSEUM
McKay Ave Sch, 10425-99 Ave., 422-1970
THE EDMONTON SCHOOLBOYS BAND (1926-1969)

EDMONTON SPACE & SCIENCE CENTRE

451-3344
VISIONS OF THE UNIVERSE: Paintings by Joe Tuckstone, images from the Hubble Space Telescope, color astrophotography by David Malin. 'til May 14.

JOHN JANZEN NATURE CENTRE

Fort Edmonton Park, Fox Dr, Whitemud Dr, 496-2939
THE BOREAL FOREST: Interactive display, Boreal Toads, games and videos. 'til Apr. 30.

JOHN WALTER MUSEUM

Kinsmen Park, 9100 Waterdale Hill, 496-4852, 496-2966
SUNDAY OPENINGS: 1-4 pm.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE

N. Legislature Grounds, pdwy, 422-3982
Visit Alberta's premier architectural attraction.

MUSE HERITAGE MUSEUM

ScAlbert Pl, 5 St. Anne St. St. Albert, 459-1528
PANGNIRTUNG PRINTS: HERITAGE AND SURVIVAL: Printmaking works of fourteen Inuit artists recall a past way of life.

Photographs of commercial whaling in the Arctic in the early 20th century. From the Winnipeg Art Gallery. Until Apr. 27.

JUNGLE FEVER: An interactive exhibit from Science Alberta. > end of June.

MUTTART CONSERVATORY

9626-96A St., 496-8755
PARIS IN THE SPRING: Hydrangeas, Daisies and European varieties... Until June 1.

OLD STRATHCONA MODEL AND TOY MUSEUM

8603-104 St., 433-4512
Paper replicas of historic sites, ships, planes, trains, birds.

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave., 453-9131
Dig It! Science Circle. For young families. TIME TRAVELLERS IV: TEN REMARKABLE THINGS: About Alberta Archaeology. THU, Apr 17, 7:30 PM. SUN 20 & 27: Life After Death: The Magical World of Moss

Main Feature Galleries

GENGHIS KHAN: TREASURES OF INNER MONGOLIA: Archaeological treasures from Inner Mongolia, some as old as 4000 years. Silk garments, solid-gold saddle ornaments, rare porcelain wares and intricate bronze statues on display. 'til July 6.

POPE & YOUNG: Specimens taken over the last year by bowhunters. 'til Apr 20.

REYNOLDS-ALBERTA MUSEUM

Wetaskiwin, Highway 13, 1-800-661-4726.
Bicycles, cars, farm equipment... reflections of Alberta's transportation history.

REITERFORD HOUSE

11153 Saskatchewan Dr., 427-3995
Costumed interpreters recreate daily household activities.

THE TELEPHONE HISTORICAL CENTRE

10437-83 Ave., 441-2077
Set in the original Old Strathcona Telephone Exchange Building (1912).

THEATRE

AS YOU LIKE IT
Robert Tegler Student Centre, Concordia University College, 7128 Ada Blvd, 440-6661
Presented by Off The Fence Theatrical Society, Shakespeare's romantic comedy that takes place in 1997 in New York City and the Appalachian Mountains. Apr 30-May 3.

BASIC TRAINING

Jubiations Dinner Theatre, V.E.M., 484-2424
Join us in the mess tent for a light-hearted look at boot camp. Sat 18 June 21.

THE DATING SERVICE

Celebration Dinner Theatre, Neighborhood Inn, 448-9339
Sebastian is lazy and smokes cigars. Salina's idea of romance is based on DNA compatibility. Both are cupids... and both have been assigned to the Aphrodisiac Attack Dating Service. Until June 8.

DIE-HASTY

Varscona Theatre, 10329-83 Ave., 433-3399
The Live Improvised Soap Opera. Murder, betrayal... every MON night @ 8 PM.

DR. FANTASTIC'S AMAZING COMET

Margaret Zeidler Star Theatre, Edmonton Space & Science Centre, 11211-142 St., 451-3344
Part of the Comet Hale-Bopp World Tour '97, live theatre show about comets and Comet Hale-Bopp. Until June 22.

AN IDEAL HUSBAND

Graded, Shooter Theatre, 9628-101A Ave., 425-1820
By Oscar Wilde. England, 1895. Robert Chiltern is a politician with a brilliant career ahead of him. A woman comes into his life, beautiful but cunning. She possesses information that could destroy his career and marriage. Apr 19-May 11.

JOHNNY & POKE VARIETY HOUR

Varscona Theatre, 10329-83 Ave., 433-3399
Johnny Reno welcomes Poki Schwadner back from London. Every SAT night @ 11 PM.

LOST HIGHWAY: THE MUSIC AND LEGEND OF HANK WILLIAMS

Citadel Theatre, 9628-101A Ave., 425-1820
The story of country music legend Hank Williams. Until Apr 20.

MACBETH

Kaasa Theatre, Jubilee Auditorium, 424-3685
A classic tale of ambition and intrigue, produced by The Scottish Co-op with assistance from Onion Theatre. 'til Apr 25

MATA HARI—TIGRESS AT THE CITY GATES

Rice Theatre, Citadel Theatre, 425-1820
One Yellow Rabbit's hit musical, Mata Hari, a Dutch courtesan whose exotic dancing made her queen of Europe's salons and a favourite consort of WWI generals, was executed in 1917 for crimes of espionage 'til May 3.

MANNHA

Eva O. Howard Theatre, Victoria School, Kingsway Ave Entr., 1020-108 Ave., 426-3010
Based on The Lion, The Witch, and the Wardrobe by C.S. Lewis. Four children wander into a frozen world and find they must fulfil an ancient prophecy. Apr 23/24 & 25.

INDOOR SOCCER
EDMONTON DRILLERS
 Edmonton Coliseum, 471-KICK
 FRI 25: Playoffs, if nec.

HOCKEY
EDMONTON OILERS
 Edmonton Coliseum, 451-8000
 SUN 20: Playoffs, 6 PM
 TUE 22: Playoffs, 7:30 PM

HORSE RACING
 Northlands
 MON > SUN: Simulcast racing
 FRI 18, WED 23, FRI 25: Harness Racing,
 6:30 PM Spectrum
 SAT 19: SUN 20, Sat 26: Harness Racing,
 1:30 PM Spectrum

LITERARY EVENTS
BLOCK 1912 EUROPEAN CAFE
 10361-82 Avenue, 483-2032
 every TUE: Scroll of Poets
 TUE 22: Her/His Name Was Poetry Readings

MISTY ON WHITE
 10458B-82 Ave, 433-3512
 every SUN: Open Stage Poetry and Prose
 Readings

ORLANDO BOOKS
 10640-82 Avenue, 432-7633
 FRI 18: Julie McKay-Reading
 MON 21: Kim Echlin-Reading
 FRI 25: Andrea Spalding-Reading

TJ MAX
 10805-105 Avenue, 413-9454
 every WED: Poetry Reading

MEETINGS/LECTURES/WORKSHOPS
BOYS & GIRLS CLUBS
 Six Locations, 483-5599
 weekly: Parent Talk-Talking to Your Children

CASTLEDOWNS LIBRARY
 15333 Castledowns Road, 496-1804
 THU 17: Introduction to the Edmonton Freerite

DEVONIAN BOTANIC GARDEN
 5 km N. on Hwy 60, 987-3054, 987-2064
 SAT 19: Vegetable Gardening, 9 AM-1 PM;
 Intro to Budding & Grafting, 10 AM-2 PM;
 Soapmaking, 6-10 PM; Wheat Weaving-
 intermediate, 9 am-4 pm.
 SUN 20: Rock Gardens, 9 AM-4:30 PM;
 Tapping Birch Trees, 1-4 PM.
 WED 23: Growing Roses, 7-9:30 PM; Master
 Gardener Program
 THU 24: Low Maintenance Gardening, 7-
 9:30 PM; Balcony Boxes & Patio Pots, 7-10
 PM.
 FRI 25-SAT 26: Willow Throne Chair

HONORART ART
 10660-105 St, 426-1820
 SAT 19: David Steward: Drawing in detail
 MON 21: Russel Woody: Color Theory,
 Pigmentation, Toxicity, Paint Mediums
 SAT 26: Calligraphy

THE ACCORD BIBLE FELLOWSHIP
 9802-4-93 Street, 474-5303
 SUN 20: Pastor Patric Marini

WINTER ARCADE
 9722-102 St, 488-9838
 INTERACTION/REACTION: Workshop, Computer
 Interactive Systems Design for Music and
 Multimedia, by Audio Installation Artist Ken
 Gregory, THU, Apr 24-SUN, Apr 27.

SCIZOPHRENIA SOCIETY OF ALBERTA
 Rm 3803, Edmonton General Hosp, 452-4661
 TUE 22: General Meeting with Guest Speakers

NOASTMASTER
 City Hall, Heritage Rm, 988-8563
 every WED morn: Brush up on Your Public
 Speaking

U OF A LECTURE SERIES
 City Room, City Hall, 492-0840
 THU 17: Eating Disorders Reconceptualized

VARIETY
B SCENE STUDIOS
 8212-104 Street, 432-0234
 SAT 19: Talent Showcase

CITY HALL
 City Rm, 498-3498
 WED 23: Arts for the Ears, Art for the Eyes

COCKTAIL CLUB
 2940 Calgary Trail North, 413-9630
 SAT 19: a Frisky Affair-Fashion Show and
 Silent Auction

COLISEUM
 Northland's, 451-8000
 SAT 26: Stars on Ice

EDMONTON ART GALLERY
 2 Sir Winston Churchill Square, 422-6223
 SUN 20: Stories from the North: Inuit Legends
 SUN 27: Picture Perfect Postcards-Create a
 Canadian Classic

RED'S
 WEM, 481-6420
 every THU: Ladies Night

SHAKESPEAR'S
 10306-112 Street, 4
 29-7234
 SUN 27: Kid's Day-Family Activities

SIDETRACK CAFE
 10333-112 Street,
 421-1326
 every SUN: Variety Night

STREATHRY
 9127-100A Street, 413-6294
 every MON: CD Swap

KIDS STUFF
CALDEN LIBRARY
 12522-132 Avenue, 496-7090
 every THU: Pre-School Storytime

CAPILANO LIBRARY
 Capilano Mall, 496-1802
 every TUE: Hey Diddle, Diddle
 every THU: Once Upon A Time

CASTLEDOWNS LIBRARY
 15333 Castledowns Road, 496-1804
 every TUE: Time for Twos
 every WED: Pre-School Storytime

CITADEL THEATRE
 426-4811
 All APR & MAY: Theatre Classes for Kids

EDMONTON ART GALLERY
 2 Sir Winston Churchill Square, 422-6223
 SUN 20: Stories from the North: Inuit Legends
 SAT 26: Kid's Art Classes Start
 SUN 27: Picture Perfect Postcards-Create a
 Canadian Classic; Join Laura Hill and pirate a
 school to right out of a Jack Bush painting.

HIGHLAND LIBRARY
 6710-118 Avenue, 496-1806
 every TUE: Pre-School Storytime
 every THU: Time for Twos

HORIZON STAGE
 1001 Calahoo Road, 962-8995
 SUN 27: Jack Grunsky

HYLWYNE LIBRARY
 8310-88 Avenue, 496-1808
 every TUE: Time for Twos
 every WED: Pre-School Storytime

JASPER PLACE LIBRARY
 9010-156 Street, 496-1810
 every WED & THU: Pre-School Storytime

LOUGHCHERRY LIBRARY
 Londonderry Mall, 496-1814
 every TUE & WED: Pre-School Storytime

STANLEY & MILNER LIBRARY
 7 Sir Winston Churchill Square,
 496-7000
 every MON: Drop-in Daycare

MILLWOODS LIBRARY
 Millwoods Towne Centre, 496-1818
 every TUE, WED, & THU: Pre-School
 Storytime
 every FRI: Time for Twos

SHAKESPEAR'S
 10306-112 Street, 429-7234
 SUN 27: Kid's Day-Family Activities

SOUTHGATE LIBRARY
 Southgate Shopping Centre,
 496-1822
 every TUE, WED, & THU: Pre-School
 Storytime

SPICEWATER LIBRARY
 11555-95 Street,
 496-7099
 every THU: Pre-School Storytime

STRATHCONA LIBRARY
 8331-104 Street, 496-1828
 every TUE: Pre-School Storytime

WODGECOTT LIBRARY
 13420-114 Avenue,
 496-1830
 every WED: Pre-School Storytime

Highlights

Listings are FREE • VUE Fax: 426-2889 • Deadline 3:00 pm Friday

THU APR 17

**EDMONTON SYMPHONY ORCHESTRA
 PRESENTS THE LIGHT CLASSICS**
Jubilee Auditorium, 1455-87 Ave, 451-8000
 Featuring Canadian pianist Stéphanie
 Lemelin
 Time: 8:00pm; Tix: \$11.50-\$37

FRI APR 18

**THE RICHARD EATON SINGERS:
 REMEMBERING THE MASTERS**
 All Saint's Anglican Cathedral,
 10089-102 St, 473-3737
 Program includes Schubert Mass in E-Flat
 Major, Mendelssohn Lauda Sion and
 Brahms Schicksalslied
 Time: 8:00pm;
 Tix: adult \$20, student/senior \$15

VALUE PAC IN CONCERT
**Stony Plain Alliance Church, 4900-53 Ave,
 Stony Plain, 963-3699**
 Southern California gospel punk band
 Time: doors at 7:00pm, show at 7:30pm;
 Tix: \$14

**VINYL FOLK DANCE PRESENTS STRICTLY
 CANADIAN**
**Arden Theatre, 5 St Anne St, St Albert,
 418-1443**
 Featuring Mary Jane Lamond, Wendy
 MacIsaac, Jim Payne, Calvin Volrath, Red
 Thunder Dance Theatre, Les Bûcherons
 and Vinok
 Time: 8:00pm;
 Tix: adult \$27.25, child/senior \$24.25

SAT APR 19

**ALL THAT JAZZ-ACCELERATION OF JAZZ
 MUSIC**
**St. Nicholas Cathedral Centre, 5292-102 St,
 430-2800**
 Featuring PJ Perry, Bobby Cairns and
 Mike Lent
 Time: 7:30pm; Tix: \$15, includes dessert

**EDMONTON SYMPHONY ORCHESTRA'S
 SATURDAY FOR KIDS**
Jubilee Auditorium, 1455-87 Ave, 451-8000
 Entitled the Building Blocks of Music
 featuring the Foothills Brass
 Time: 2:00pm; Tix: \$7-\$14.50

A FRIPPY AFFAIR
**Cocktail Club, 2940 Calgary Trail South,
 413-9630**
 Fashion show and silent auction with
 proceeds from the auction going to the
 Canadian Cancer Society
 Tix: \$27

GOS ALL AGES SHOW
Banker, 10211-82 Avenue, 418-1443
 With Another Joe
 Time: doors at 2:00pm, show at 3:00pm;
 Tix: \$6

JOSEPH LAI IN CONCERT
**Festival Place,
 100 Festival Way, Sherwood Park,
 449-3378**
 Edmonton pianist
 Time: 7:30 pm;
 Tix: adult \$10.75, child/senior \$8.50

**LORETO REID AND BRIAN TANEY IN
 CONCERT**
**Edmonton Public Library Theatre,
 7 Sir Winston Churchill Sq, 454-4932**
 With their band Celtic Mettle
 Time: 8:00pm,
 Tix: advance \$12; at the door \$14

MARK CHESNUTT IN CONCERT

**Shaw Conference Centre, 9797 Jasper Ave,
 421-8181**
 With David Lee Murphy and Rick Tippe
 Time: 8:00 pm; Tix: \$32.50

**THE RICHARD EATON SINGERS:
 REMEMBERING THE MASTERS**
 All Saint's Anglican Cathedral,
 10089-102 St, 473-3737
 Program includes Schubert Mass in E-Flat
 Major, Mendelssohn Lauda Sion and
 Brahms Schicksalslied
 Time: 8:00pm,
 Tix: adult \$20, student/senior \$15

**VINYL FOLK DANCE PRESENTS STRICTLY
 CANADIAN**
**Arden Theatre, 5 St Anne Street, St
 Albert, 418-1443**
 Featuring Mary Jane Lamond, Wendy
 MacIsaac, Jim Payne, Calvin Volrath, Red
 Thunder Dance Theatre, Les Bûcherons
 and Vinok
 Time: 8:00pm;
 Tix: adults \$27.25, child/senior \$24.25

SUN APR 20

**BENEFIT CONCERT FOR BRAZIL'S
 STREET CHILDREN**
**Robertson-Wesley Church, 10209-123 St,
 434-8105**
 Featuring tenor Henri Loisel and pianist
 Greg Schulte
 Time: 2:00pm; Tix: \$10

**THE EDMONTON OPERA PRESENTS THE
 DAUGHTER OF THE REGIMENT-
 OVERTURE**
**Wattart Mall, Alberta College,
 1400 MacDonald Dr, 434-4040**
 An opportunity to learn about the
 production via an in depth session with
 key creative artists
 Time: 2:00pm; Tix: \$7

**JAMIE PHILP TRIO AND JIM SEREDIK IN
 CONCERT**
**Arts Barn, 10335-84 Ave, Entrance off 104
 St and 84 Ave, 448-9008**
 A double-header of ECM style jazz and
 original song
 Time: 7:30pm; Tix: \$6

MON APR 21
SHONEN KNIFE IN CONCERT
Ben Chasnet, 10430-101 Street, 423-7823
 With Pluto and Cockeyed Ghost
 Time: doors 8:30 pm; Tix: \$12.50

THU APR 24
**THE BEST OF THE BAMF FESTIVAL OF
 MOUNTAIN FILMS**
**Hyatt Horowitz Theatre, SUB, U of A,
 481-8187**
 A collection of the best
 Time: 7:00pm;
 Tix: advance \$10, at the door \$12

SLIP INTO THE 70'S
**Lola's,
 8230-103 Street,
 436-4793**
 The food, the mood, the music with
 prizes for best costume
 Tix: \$15

VINCE GILL IN CONCERT
Coliseum, 451-8000
 Country main staple and fine Elvis
 impersonator
 Time: 7:30 pm; Tix: \$37.50

FUTURE RELEASES

SON VOLT
 Straightaways - Apr. 22

MARY J. BLIGE
 Share My World - Apr. 22

ROWAN ATKINSON
 Live in Belfast - Apr. 22

YANNI
 In The Mirror - Apr. 22

DOKKEN
 Shadow Life - Apr. 22

INDIGO GIRLS
 Shaming Of The Sun - Apr. 29

FUTURE CONCERTS

MARK CHESNUTT
 • Shaw Conference Ctr. - Apr. 19

MATTHEW SWEET
 • Dinwoodie - Apr. 26

SOCIAL DISTORTION
 • Polish Hall - Apr. 27

the CD Source

FUTURE SHOP

EDMONTON WEST-9570 170TH ST 486-0930
 EDMONTON NORTH-12660 137TH AVE 413-0600
 EDMONTON SOUTH-3541 CALGARY TRAIL SOUTH 413-0550
 EDMONTON DOWNTOWN-10309-109TH STREET 413-1550

Handsome Boy recording artists

SLOWBURN

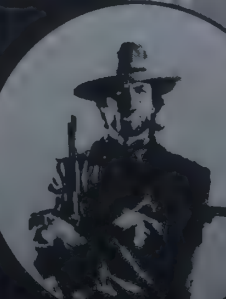
plus

BULLYPROOF

THURSDAY APR. 24

DOORS

8:30 PM



the Rev

Big Rock 10030-102 ST. INFO: 423-7820



CLASSIFIEDS

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Please, fax your ad to 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication.

Placement will depend upon available space.

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Actors wanted for Fringe comedy. For information or audition, call 438-0746.

ARTISTS TO ARTISTS

Talented and dedicated 23yr old actress seeks role in Meaningful Fringe (or other) Productions to devote my time and energy to. Call Angela 434-9387.

The Alberta Society of Artists. Annual Membership July May 2, 1997 deadline. Call Peggy 454-8706 for application.

Join other artists working on site at THE ARTISTS MARKETPLACE in Westmount Mall. Inquire directly.

VISUAL ARTISTS - Wanted to form a seated circle of support, encouragement and protection with other Artists. Call Maggie 426-0603.

THEATRE THEATRE is seeking volunteers for Stage Managers, and Directors for the Carnival of Shrieking Youth. (Ages 14-25) Call Karl 499-1271.

The Alberta Society of Artists. Annual Membership July May2, 1997 deadline. Call Peggy at 454-8706 for application.

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WANTED: Performers & musicians for unplugged open stage. Contact Jace 917-1037.

CWA Reading Series at Cafe Mosaics 10844-82 Avenue 7:00pm. The first Tuesday of each month! For more info call 424-0287.

Manifesto Gallery now accepting submissions in all mediums for "True Mummy" installation, in association with Northern Light Theatre. Call David or Carol at 423-7901.

THEATRE NETWORK is now accepting submissions from young writers (under 30) for its Synchrude Festival of the Next Generation. This is an opportunity for your play, script, and/or story to be workshopped and then performed in our Spring Festival. Deadline for submissions is March 24, 1997.

SEND TO:

Theatre Network, 10708 124th Street, Edmonton, AB, T5M 0H1.

For more info call Bradley Moss 453-2440.

Place your ad with VUE Weekly. Phone: 426-1996.

ARTIST STUDIOS

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Harmonica player looking for backup work (Country & Western). Call Mike 455-8648.

Drummer with roots seeks others into stuff like: early rock 'n' roll, rockabilly, '60s, instrumental and surf, trad blues & swing. 454-3582.

Skinny, longhair guitarist looking for form / join R'N'R band. Info: Dolls, Thunders, Dead Boys, Iggy, Obscure White Trash, Eyeliner. No Charvels or 18-pc drum kits. Call 439-7945.

Blues-based guitar player with strong vocals, harmonica, good gear, wheels, travel, 20 years experience, seeks working band, or situation. Try anything. Call Wayne 461-6786.

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The Big Hempfest in September is soliciting for bands. Want to play? Call Amanda at 910-9388. Demo tape required.

Singer Wanted, heavy influences. Experience and gear wanted. Call 474-6515.

WANTED: Performers & musicians for unplugged open stage. Contact Jace 917-1037.

P.I.N.O.Y. vocalist wanted for a southside-based orig. & cover band. Into Megadeth, Yano, Phil Vio. Call Powell 436-9837.

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Wanted: Guitar player and / or keyboard player for weekend bar band. Classic & New Rock. Call Steve 458-6231 or Wayne 465-1074.

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Creative rhythm section wanted for alt. rock band. Originals from soft and dreamy to fast and heavy. Call 444-4831.

Original band needs versatile Drummer. Call Sean 471-5621.

Lead guitarist needed for original band. Various British influences. Call Sean or Dave 471-5621.

Original modern Rock band looking for singer with little inhibition and lots of melody. Call Chad 439-1261.

Bass player wanted for original rock band with abstract tendencies. Male / female, vocals an asset, must be open minded. Call 454-0201.

Keyboardist wanted for established surf instrumental band (Johnny Johnny Johnny). Mid 20s preferred, male or female. We can supply organ, amps and vibraphone. Call Alex 435-6206.

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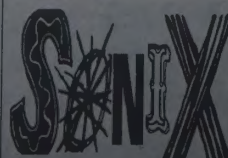
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CR/9417

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CR/9527

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AQUARIUS (JAN. 20-FEB. 18) You will walk into a girls washroom in a high school, then be surprised at how well-stocked it is. Girls can even have meals in here. Look, they have napkins.

PISCES (FEB. 19-MAR. 20) An ad campaign for the elimination of discrimination will appear. However, in all the ads, the minorities are dressed exactly the same. They should have a holiday to promote this. "Get-rid-of-backwards-hat day." Their slogan will be "Those Darn Hats."

ARIES (MAR. 21-APR. 19) You will see a riot at a Safeway. Safeway security: How can you fear someone in a ballcap and overalls? They're saying "Step away from the truck." and you're thinking "Fill 'er up!"

TAURUS (APR. 20-MAY 20) A wiley Oriental this week will fool you, but don't feel bad. It happens all the time. This may explain why Vulcans look like Orientals.

GEMINI (MAY 21-JUNE 20) You will be reading yet another crappy horoscope column. Where do these guys get them from? They must be cruising the cesspools for these ones. Those darn kids.

CANCER (JUNE 21-JULY 22) You will be reading an article in a magazine about different cultures and how their work habits are represented by their speech. Frogs are a good example of this. Japanese frogs go "Kuru! Kuru!" (say this quickly). Canadian frogs go "Crooooooooooooooooooaaakkkk. Crooooooooooooooooooaaakkkkkk." American frogs go "Budd...weiss...er."

LEO (JULY 23-AUG. 22) You will see a home for the retired and semi-retired. Wouldn't it be better if they called it a pre-funeral homes? That way it would be kind of like pre-school; an event to look forward to. "Yay, no more crocheting. Now I don't have to hang out with all these irritating old people."

VIRGO (AUG. 23-SEPT. 22) You will be having oral sex when your tongue ring gets caught on your partner's genital piercing. How embarrassing. This is the kind of situation you see on a stupid sit-com. You've seen this before on an old episode of Leave It To Beaver.

LIBRA (SEPT. 21-OCT. 22) In a comparative literature lecture you will realize the prof is really cleverly disguising homoerotic references. "In his youth Plato was closely attached to Socrates." Isn't it ironic that the course abbreviation is C Lit?

SCORPIO (OCT. 23-NOV. 21) You will see an interview with DAVID USHER, the lead singer of Moist. Tons of pre-pubescent will think that SUCKS. But his British boyfriend Matt with the COCKney accent will celebrate. Hoorah hoorah! That darn Matt.

SAGITTARIUS (NOV. 22-DEC. 21) You will sleep with an Earl's waitress/waiter this week. Hey, who hasn't?

CAPRICORN (DEC. 22-JAN. 19) A movie will come out about a bunch of guys in a fraternity who have a wild party one week-end and spend the next week trying to solve mysteries like, "Hey who slept with my girlfriend?" "Why am I wearing pantyshorts under my armpits?" "Who shaved the mark of the beast on my head?" This will be called That Darn Frat.

REAL-LIFE TELEPERSONALS™ PRESENTS:

"Why I used Telepersonals" August 1994

SHE SAID

"I was single, shy and didn't like bars."

Why so shy? Well, being a party animal isn't a career ambition of mine anyway - and I couldn't care less about the bar scene and the guys who live for it. Telepersonals gave me a chance to open up and talk - but only to guys I really wanted to. Also, you can get to know all about someone before you ever meet. That's why I agreed to do this ad campaign. Telepersonals really works. After all, I finally met Matthew...

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Della Martin - 20, university student, allergic to singles bars, and 100% genuine Telepersonals user.

REAL LIFE

Telepersonals™

PRESENTS: "THIS WEEK'S TOP ADS"

Women seeking Men

I'm Connie. I'm 5' tall, 100 lbs. blonde, blue eyes. I'm quiet & have a very warm heart. I'm a country girl & I like to just sit around at home, play the old board games, watch movies, going out, of course. I'm very active. I'm a mother & I keep very active, not only with being a mom, but I work two jobs also. If you're interested & you feel that you would like to meet a country hearted girl who's very clean & healthy, get back to me. Box 2588.

I'm 20 yrs. old, 6' tall, 155 lbs. with long, curly black hair & brown eyes. I have some what of a light complexion. I'm kind of old looking for men. I think I'm absolutely gorgeous & just a good person & I like a man to look for me, for once. If this sounds like you, please get back to me. Box 5748.

I'm Diane. I'm 32 yrs. old, 130 lbs., medium build with long brown hair. Just seeing who's out there & what's happening. Box 8698.

I'm 39 plus, a little plump, 5'11" tall, 130 lbs. with dark blonde hair, green eyes & attractive. Nothing to offend. That's all. Box 1726. I'm a 43 yr. old, single mom of one child. I'm 5'8" tall, attractive, humorous, exciting. I'm also a full-figured woman. I'm very sure of myself. I know what I want & I take care of myself. I'm employed full-time. I'm looking for someone who would want to share the rest of his life with me, or some of it if any way. I'm looking for someone who has an excellent sense of humor. I'm a smoker & casual drinker. I'm looking for someone who's tall, humorous & has a lot of patience. This man would be sensual & know how to appreciate his woman. If you're interested, leave me a message. Box 2098.

I'm a very attractive lady, soft & silky, hair so dark & soft, eyes as brown as deep, dark chocolate & a personality in a unique category by itself. I'm someone who tries her best in life & try to reach my goals. I enjoy doing pretty much everything there is available. I love the outdoors & doing everything associated with it. I enjoy long candle-light dinners with the perfect Romeo & hopefully that's you. If you're interested, & you would like to know more, please get back to me. Box 4369.

Brown hair, green eyes, bright smile, thoughtful hair. I like music, & western, singer, almost 21 yrs. old, pretty smart, a non-smoker, no kids, 5'7" tall, good job, accepts faults, likes movies, loves music, active life, very ambitious, adores animals, has cats, is affectionate, honest, sincere, neat writing, football rules. Hey, with all this, you can't go wrong. If you're single, 21-29 yrs. old, employed, fun, caring, serious & silly, let's hear it. C'mon press 1, I dare you. Box 7183.

I'm a name is Leanne. I'm of medium build, 140 lbs., hazel eyes, blonde hair, brown hair I like music, & western, rodeos, trail rides, wagon trains, dancing & more. I'm a non-smoker & social drinker. I'm a shift worker & I like animals. I like being with friends & meeting new people. Just about the same things that everyone does. I'm not into head games & don't want anyone to try them on. If you're interested, box me back. Box 2015.

I'm just seeing who's out there. I'm 5'8" tall, with brown, curly hair, green to blue eyes & I do wear glasses. Some of my interests are horseback riding, fishing & country dancing. I like to talk & I'm very open-minded. I love to have a good time. I enjoy laughing. If any of you want to talk, I guess you can box me back. Box 4938.

Wanted Alone, Not Dead. Day Walker look alike who knows how to have fun without going out every night. This man would love the outdoors. I'm 20 yrs. old, 5'6" tall, 130 lbs. with brown hair & brown eyes. I'm love the country & if you do to then you should box me back. Box 3260.

Thomas is Cherise. I'm 26 yrs. old, 5'6" tall, 105 lbs. with long black hair. I'm spontaneous, open-minded & always willing to get up & go. I'm a very adventurous person. I'm a professional nurse. If you're interested, get back to me. Box 9141.

My name is Janell. I'm 30 yrs. old, 5'7" tall, with brown hair & blue/green eyes. I'm a large sized woman who's in a relationship where things are a little slow in the bedroom. I'm kind of looking for some fun that way. If you're interested, please box me back. Box 1774.

I'm 25 yrs. old, a single, white female, 5'5" tall. I'm looking to meet friends. Race is unimportant. I like tall men over 6' tall, preferably. I like all types of music, everything from Mozart to Metallica. I love going for long walks & photography is a big hobby of mine. I also love my e-mail. I'm looking for friends because most of mine are either in B.C. or England & I only have contact through e-mail & that's hardly a way to have a social life in Edmonton. If any of this sounds interesting, & you're not into head games or erotic talk or anything like that, call Box 1574.

This is Carol. I'm a good looking, 28 yr. old, single, white female. I'm 5'7" tall, slim with shoulder length, curly hair, green eyes & glasses. I'm a fun-loving, easygoing, country girl at heart. I enjoy indoor & outdoor sports & I have many interests. If you're interested, & you would like to know more, please get back to me. Box 8151.

You are fun to be with, intelligent, articulate, spontaneous, comfortable in jeans, have an inquiring mind & you're in your mid 40s to 45 yrs. I'm all of the above, tall, fit, educated, 45 yrs. old, a non-smoker, & enjoy a glass of wine now & then. I enjoy reading music, taking long river walks & spending time with my young son. I'd love to hear from you. Box 5808.

I'm 5'5" tall, 115 lbs. with long red hair, light green eyes & a fair complexion. I'm looking for an intimate encounter. I'm not looking for a boyfriend, but I'm looking for a friend, someone I can go out with, maybe in a hockey game, or go swimming, or to the bar, play a game of pool, a movie, that sort of thing. I don't expect or want anything, & have great sex afterwards. If this sounds good to you, just get back to me. Box 6618.

I'm 42 yrs. old, 5'7" tall, 135 lbs. with red hair & blue eyes. I'm divorced & I'm a smoker & casual drinker. Some of my interests are skating, swimming, cycling, long walks, romantic evenings, movies & much more. I'm interested in men who like the same things that I do. If you're interested, box me back. Box 3491.

Men seeking Women

I'm a white, good looking, well-built, dominant male. I'm looking for a true submissive, one who's willing to do my bidding. Must be experienced in all phases of submission. If this sounds like you, get back to me. Box 3205.

Do you like long, sensual massages? Do you enjoy being pleased & pleased for hours on end? Good, read on. I'm a 29 yr. old, single male, clean-shaven, 6' tall, with a strong, muscular build. I enjoy good conversation. I'm stable & employed. I'm just looking for some casual encounters, nothing serious, with an intelligent & attractive female who enjoys some of the finer things in life. If you're interested, box me back. Box 4857.

My name is Shawn. I'm 26 yrs. old, 5'10" tall, 215 lbs. with short brown hair & green eyes. I'm hoping to find an older woman. Size & all that stuff is of no importance to me. I'm looking for something casual, like start off as friends & see where things go from there. Some of my interests are cycling, golf & I play hockey once a week. I'm employed full-time. I have my own vehicle. I live White Avenue & I like to go for coffee, long walks & movies. If you're interested, get back to me. Box 5574.

I'm Bill. I'm 43 yrs. old & I'm looking for a discreet, daytime encounter. If you're interested, get back to me. Box 1007.

I'm a submissive male, 28 yrs. old, 5'11" tall, 180 lbs. with dark hair & green eyes. I have a darker complexion & I'm in very good shape. I'm also very attractive, well-educated, well-read, well-traveled. I'm experienced in this lifestyle & I'm seeking a dominant female who can train me to do her bidding & to be everything that she wants me to be. If any of this sounds interesting, please get back to me. Box 4597.

My name is Bud. I'm a 36 yr. old, 6'2" tall, 235 lbs. single, white male. I'm a non-drinker, but I do smoke. I'm employed & emotionally & financially stable. I enjoy quiet times, movies, dinner, long walks, & good conversation. I really value honesty, openness & moral values. I'm looking for a single, white female who's down-to-earth, for friendship & a possible steady relationship. If any of this sounds interesting, & you would like to find out more, please box me back. Hopefully we can chat & find out more. Box 2957.

I'm 6'1" tall, 190 lbs., mid 30's with long brown hair & green eyes. People say that I'm attractive. I enjoy body building & the outdoors. I especially enjoy spending time with my two boys. I'm very kind, caring, thoughtful & romantic. I'm looking for a slim lady with good morals & is a good person. If you're interested, box me back. Box 9145.

My name is Mario. I'm 31 yrs. old, 6'1" tall, 190 lbs., in very good shape with black hair & blue eyes. I'm trying this system because I'm very shy & I refuse to go into night clubs to meet a woman. I own my own business, a successful investment firm. I'm emotionally & financially stable. I'm seeking a woman who would be committed to a long term relationship, has a great sense of humor & a great outlook on life. My typical night is coming home, working out in my home gym, preparing dinner & winding down in a woman. Unfortunately, I've realized that you need someone to share my life with. If you're interested, please box me. Box 2031.

This is Glen. I'd like to get together with a lady who's 15-40 yrs. old. If you're interested & enjoy fun times, get back to me. Box 6899.

I'm Bill. I'm 43 yrs. old & I'm looking for a discreet, daytime encounter. If you're interested, get back to me. Box 1007.

I was single, shy and didn't like bars.



Della met Matthew

...sharing a good part of our lives together.



Della met Matthew

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JAMES
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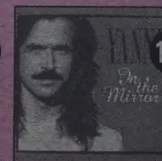
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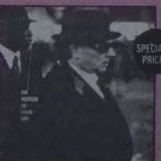
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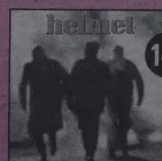
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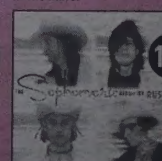
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